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THE NEW NORMAL MUSIC COURSE

BOOK THREE



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THE NEW
NORMAL MUSIC COURSE
BOOK THREE

BY
JOHN W. TUFTS AND H. E. HOLT

EDITED BY
LEONARD B. MARSHAL AND SAMUEL W. COLE



Authorized for use in the Schools of Manitoba
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FACULTY OF MUSIC
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PREFATORY NOTE

BOOK THREE of the NEW NORMAL MUSIC COURSE covers the work of the sixth and seventh school years. It contains nearly all the exercise material which appeared in the "Introductory Third Reader" and in the "Third Reader for Unchanged Voices" of the original Course. All this exercise material has been graded with the utmost care. To it has been added a large body of new songs.

These songs represent the best work of many eminent composers. At the same time, the entire book, with its profusion of part songs, contains less than a dozen that appear in any other music series. This notable addition to the list of available school songs was made possible by a thorough survey of the whole range of song literature.

Characteristic songs from the great song writers of the world are here, side by side with songs in which the modern note predominates. The leading American composers have written most attractive songs for the book, using verse which is worthy of the music. Equally distinctive are the songs by continental composers, whose work will make strong appeal to our cosmopolitan school population. Many charming verses by well-known writers are here set to music for the first time.

In Part One the sectional arrangement of the preceding books is maintained; but there appeared to be no advantage in carrying this sectional division into Part Two. The "Outlines of Study" on pages 128 and 254 show the salient features of the respective Parts.

The treatment of the Minor Mode, for which careful preparation has been made in the earlier books of the Course, here finds a fulfillment carefully adapted to the powers of pupils in the respective grades. The users of this book will not share the apparently prevailing impression that the Minor Mode is chiefly adapted to the treatment of doleful subjects. But since many consecutive pages of minor exercises and songs would necessarily be monotonous and therefore depressing, care was taken to provide throughout the book ample variety in rhythm and mode.

Toward the end of the book will be found a few pages devoted to practice in reading from the bass clef. This is preparatory to the work of the eighth year. In providing these pages, the Editors have pursued the policy which prompted them in Books One and Two to treat the earliest stages of the more advanced work which would be developed in the next grade.

The courtesy of the following authors and publishers, in allowing poems which they control to be set to music, is gratefully acknowledged.

D. Appleton & Co for verses by William Cullen Bryant, "The Gladness of Nature" and "To the Fringed Gentian." Harriet F. Blodgett for "June" and "Shadows" from "Songs of the Day and the Year." Edward B. Birge, Mus. B., for his arrangement of Gounod's "Pretty Village Maiden" from Supplementary Song Series, Number Four. George R. Brill for verses from "Rhymes of the Golden Age," "The Butterfly," "Summer Spoils." The Century Company for a poem from *St. Nicholas*, "The Boy Who Forgets," by Pauline Frances Camp. Herman DaCosta for "A Spring Lilt." Sarah J. Eddy for the words and the music of "Dancing Waves," from "Songs of Happy Life." Houghton Mifflin Company for "The Happiest Heart," by John Vance Cheney; "The Prairie," by John Hay; "The Rivulet" and "Calling the Violet," by Lucy Larcom; "A Vision" "Egypt," "Daybreak," "Curfew," "A Day of Sunshine" and "The Arrow and the Song," by Henry Wadsworth Longfellow; "Confidence," by Alice Freeman Palmer; "Good Night," by Edna Dean Proctor; "Morning Song," by Celia Thaxter; "Awake," by Edith M. Thomas; "Leaves at Play" and "The Four Winds," by Frank Dempster Sherman; "Nature's Tribute of Praise," by John Greenleaf Whittier. The *Independent* for "The Bell Buoy," by Walter Kerr. Little, Brown & Co. for "Down to Sleep," by Helen Hunt Jackson. Clinton Scollard for "The Pillow" and "The Holly." *Youth's Companion* and the authors for "Cheerfulness," by Marian Douglas; "The Paths," by Mary R. Parkman; and "Kinship," by Kate Whiting Patch.

NEW NORMAL MUSIC COURSE

BOOK THREE, PART ONE

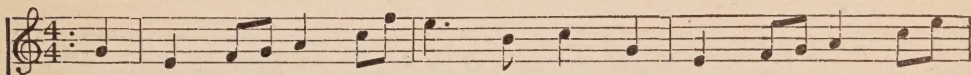
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Studies and Songs in One and Two Parts. Elementary Work in Three Parts

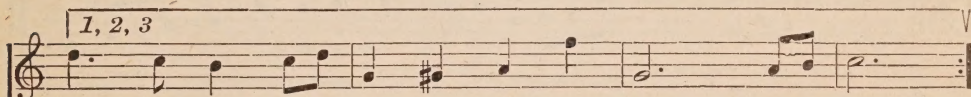
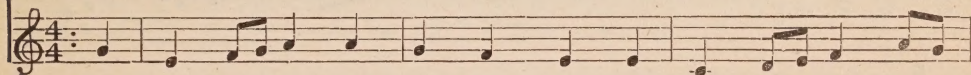
A THOUGHT

ELIZABETH BARRETT BROWNING

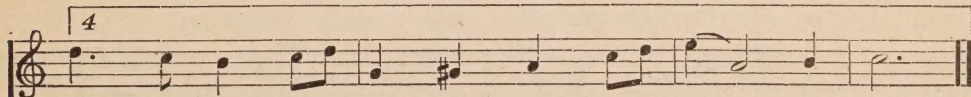
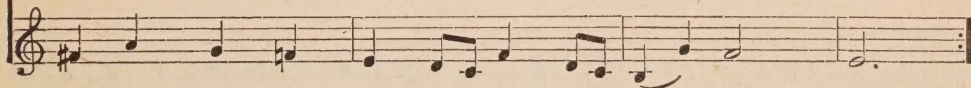
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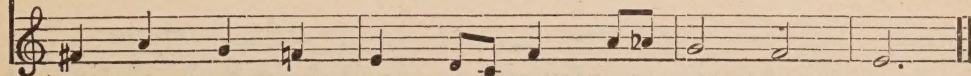
1. They say that God lives ver - y high; But if you look a -
2. And if you dig down in the mines, You nev - er see him
3. God is so good, he wears a fold Of heav'n and earth a -
4. But still I feel that his em-brace Slides down by thrills thro'

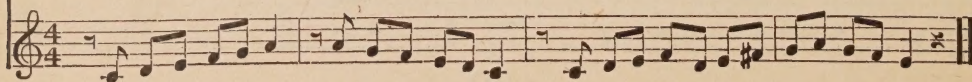
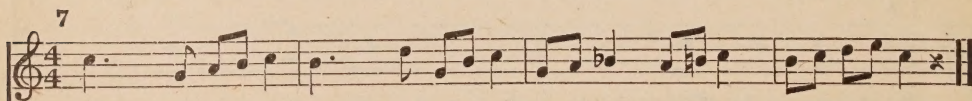
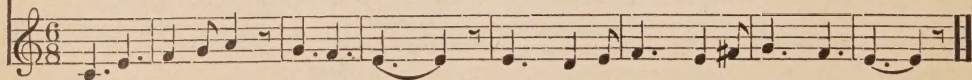
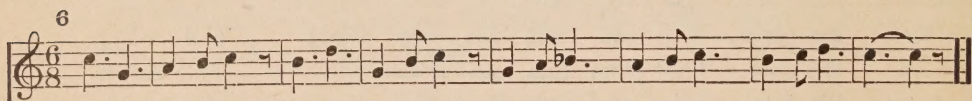
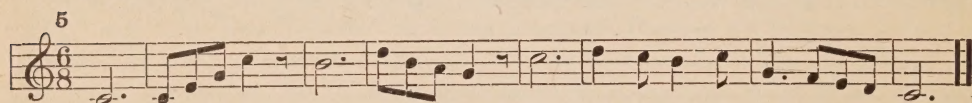
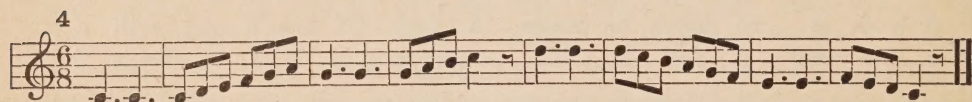
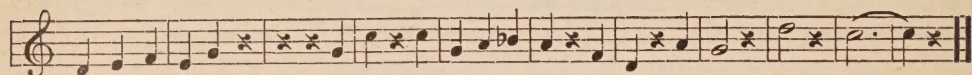
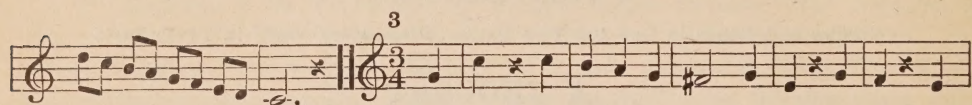
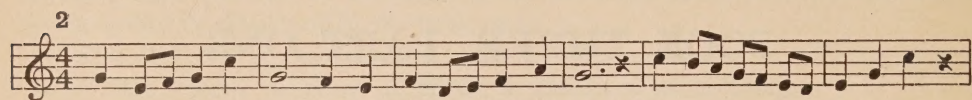
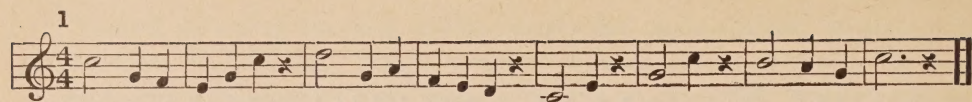


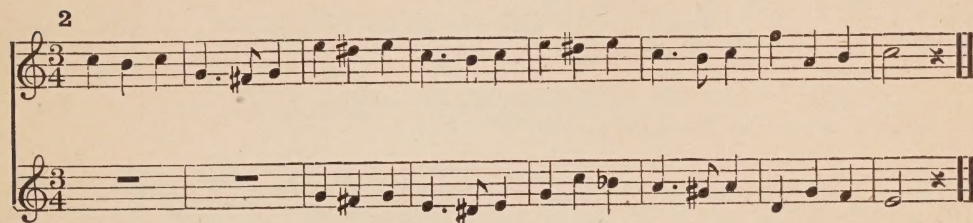
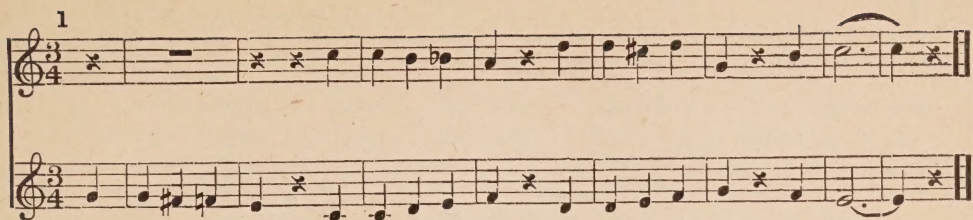
bove the pines, You can - not see our God; and why?
in the gold, Tho' from him all that's glo - ry shines.
cross his face, Like se - crets kept for love un - told.



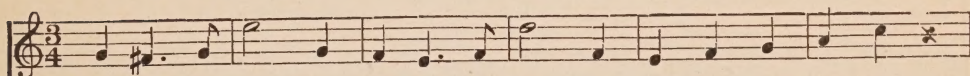
all things made, Thro' sight and sound of ev - 'ry place.



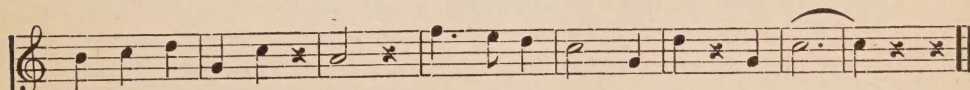
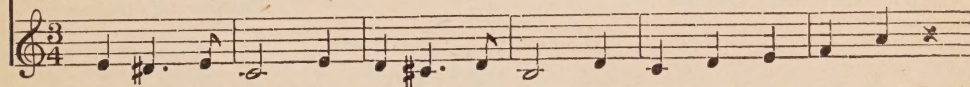




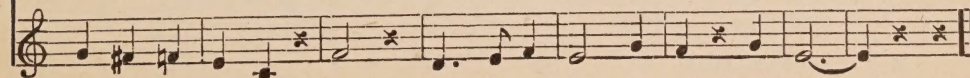
HOW THE RAIN BEHAVES



1. Beat-ing the clo - ver Un-der and o - ver, Toss - ing it thith - er,
2. Pelt-ing the gar - den, Beg-ging no par - don Tho' all the ros - es
3. Drubbing and rub-bing, All the leaves scrubbing, Then the trees shak-ing,
4. Splashing and dash-ing, Mer-ry drops clash-ing, Each oth - er hus - tling,



Flinging it hith-er, This, this is the way the rain be - haves!
 Fall on their nos-es, This, this is the way the rain be - haves!
 Leav-ing them quaking, This, this is the way the rain be - haves!
 O what a bustling! This, this is the way the rain be - haves!



1

2

THE GLADNESS OF NATURE

WILLIAM CULLEN BRYANT

FREDERIC F. BULLARD

mf

1. O, is this a time to be cloud - y and sad! When our moth - er
2. The clouds are at play in the az - ure space, Their shad - ows
3. There's a dance of leaves in that as - pen bow'r, There's a tit - ter of

mf

Con Pedale

*mp**cres.*

Na - ture laughs a-round, And e'en the deep blue heav'ns look
 play on the bright green vale, And here they stretch to the frolic
 winds in that beech - en tree, There's a smile on the fruit, and a smile on the

*mp**cres.*

mf glad, And glad - ness breathes from the blossoming ground, And *f* glad -
 chase, And there they roll on the eas - y gale, And there
 flow'r, And a laugh from the brook that runs to the sea, And a laugh

*mf**f*

ness breathes from the blos-som-ing ground? . .
 they roll on the eas - y gale. . . .
 from the brook that runs to the sea. . . .

mp

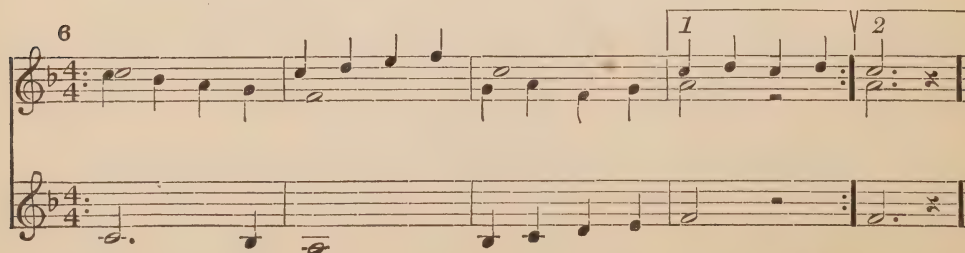
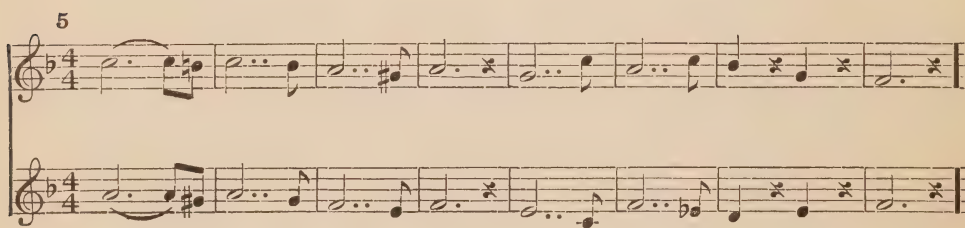
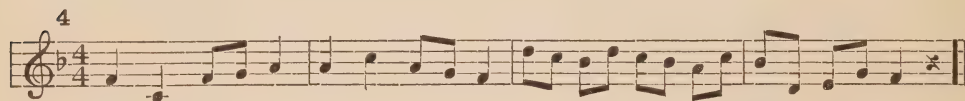
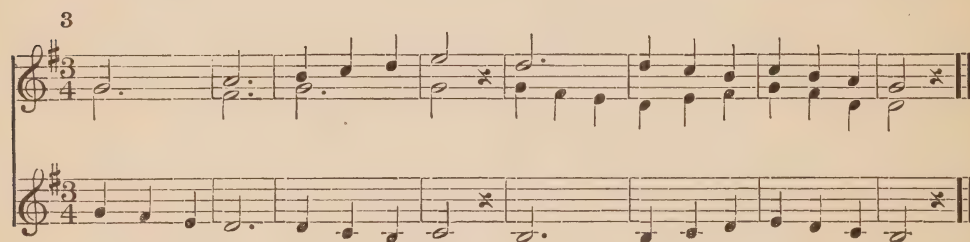
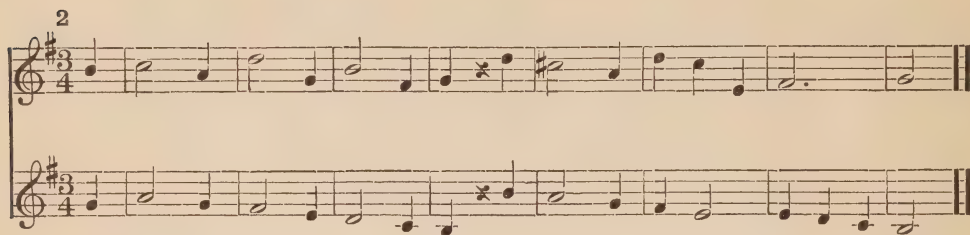
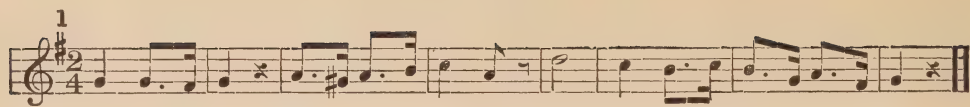
* Ped.

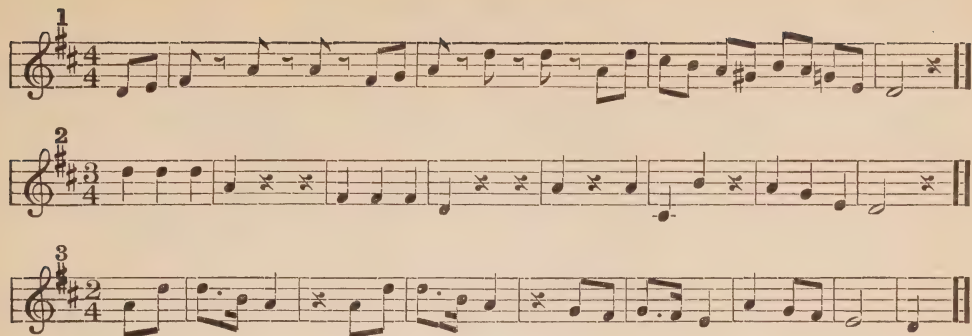
* Ped.

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Ped.

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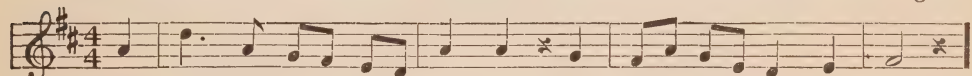




CHEERFULNESS

MARIAN DOUGLAS

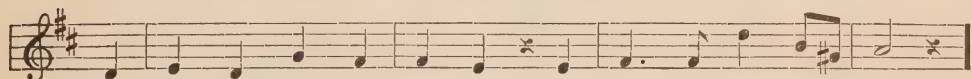
Swedish Folksong



1. There is a lit - tle maid - en—Who is she? Do you know?—
 2. Each spot she makes the bright-er As if she were the sun,



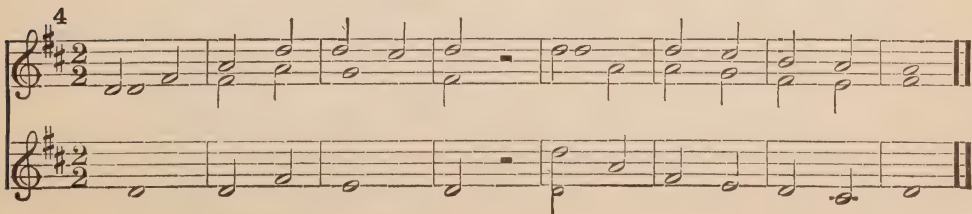
Who al - ways has a wel - come Wher - ev - er she may go.
 And she is sought and cher - ished And lov'd by ev - 'ry one.



Her face is like the May-time, Her voice is like a bird's;
 You sure - ly must have met her— You cer - tain - ly can guess;



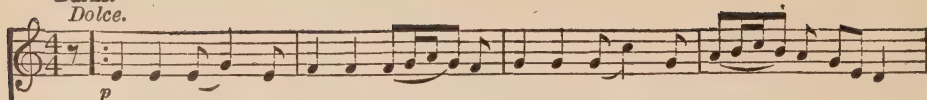
The sweet - est of all mu - sic Is in her light - est words.
 What! must I in - tro - duce her? Her náme is CHEER - FUL - NESS.



HEY BALOO

UNISON SONG.

Burns.
Dolce.



1. Hey, Ba - loo, my sweet wee Don - ald, Pic - ture of the great Clan Ron - ald.
2. Bide, my bon - ny ba - by, bide thee Till thy fa - ther brave can guide thee;
3. Well the Lowland churls thou'lt har - ry, But a - mong them thou'lt not tar - ry;

Dolce.



rit.

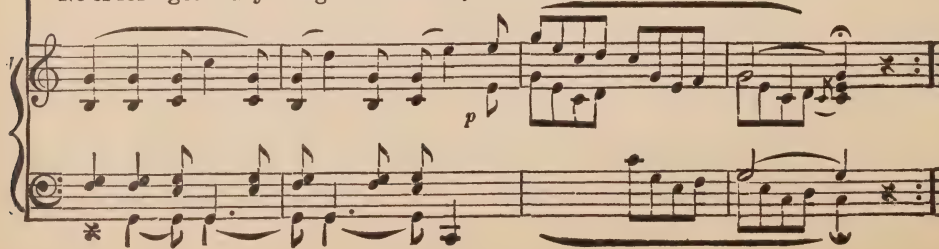
a tempo



Well doth know our gal - lant Chief Whose is my young High - land Chief,
Thou shalt range the coun - try through And bring home a Car - lisle coo',
When the days of glo - ry come Ne'er for - get thy High - land home,



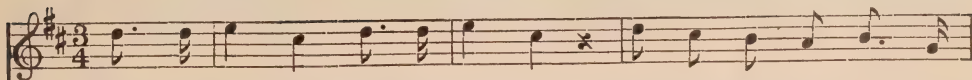
Whose is my young High - land Chief,
And bring home a Car - lisle coo'.
Ne'er for - get thy High - land home.



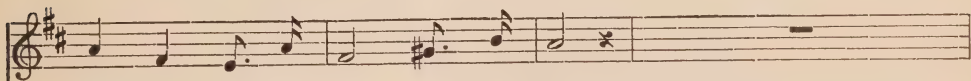
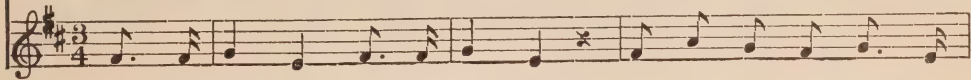
THANKSGIVING TIME

DELIA HART STONE

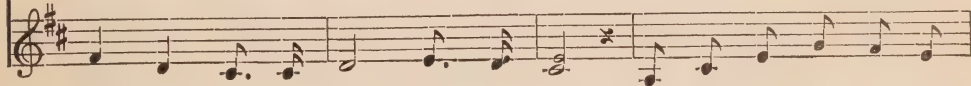
DONALD LACHLAN



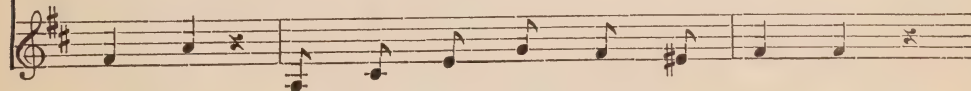
1. With our ap - ples ripe and mel - low, What if leaves are sere and
2. We'll in-vite our friends by doz - ens, All the un - cles, aunts and



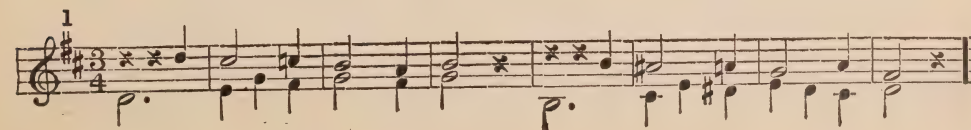
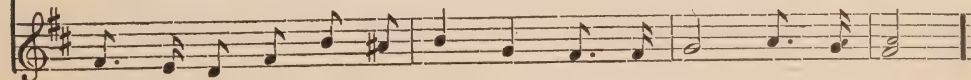
yel - low, In the fall, in the fall? Soon we'll have the corn a -
cous - ins, Great and small, great and small; And we'll have the tur-keys

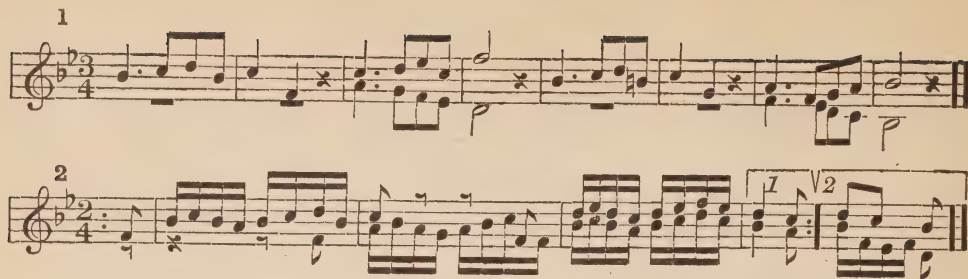


pop - ping. Don't you hear the nuts a - drop - ping?
roast - ed, And the gloss - y chest - nuts toast - ed,



We'll not let the nim-ble squirrels Get them all, get them all.
O, Thanksgiving's al-ways wel - come, Ev - 'ry fall, ev - 'ry fall.

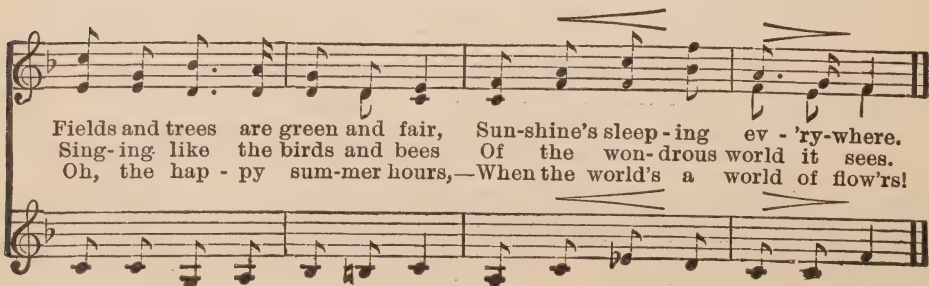
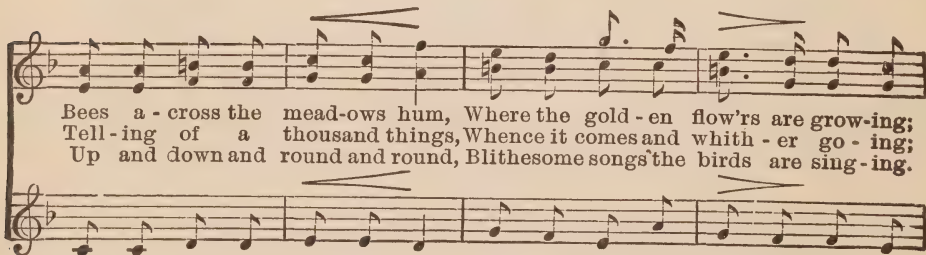
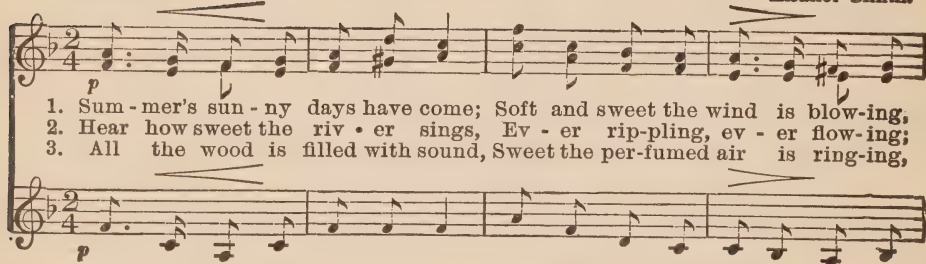




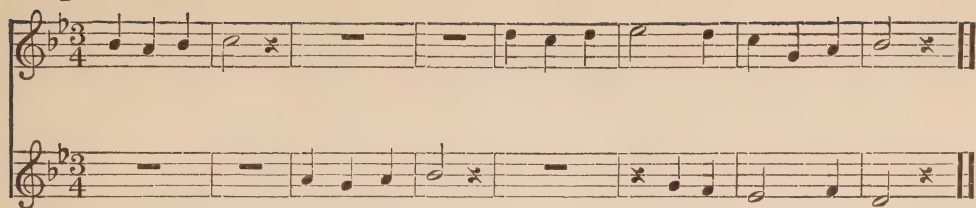
SUMMER DAYS

Moderato.

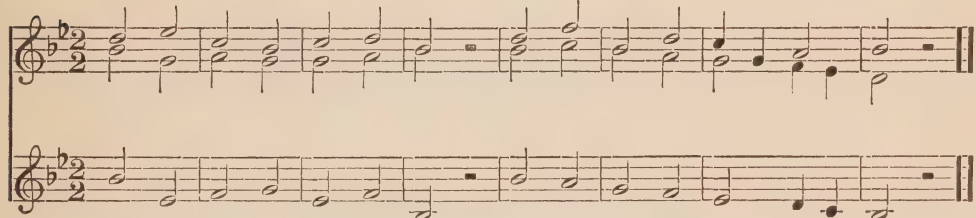
Eleanor Smith.



1



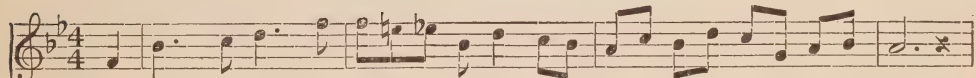
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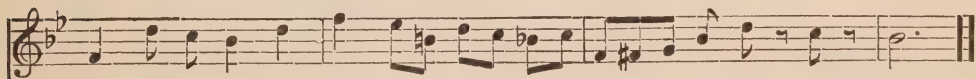
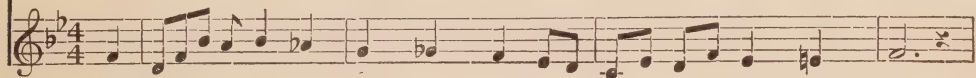
A MERRY TREAT

JOSEPH RODMAN DRAKE

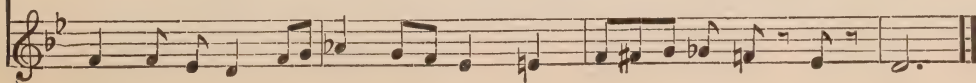
GEORGE B. NEVIN



1. The man who frets at world - ly strife Grows sal - low, sour and thin ;
2. He, Mi - das-like, turns all to gold, He smiles when oth - ers sigh,
3. There's fun in ev - 'ry - thing we meet, The great-est, worst and best ;



Give us the lad whose hap-py life Is one per-pet - ual grin.
 En-joys a - like the hot and cold, And laughs thro' wet and dry.
 Ex - is-tence is a mer-ry treat, And - ev - 'ry speech a jest.



MORNING SONG

CELIA THAXTER

W. W. GILCHRIST

1. We launch our boat up-on the
2. So fade our childhood shores, with
3. Flushed with our hope the unknown

spark - ling sea, We dip our rhythmic oars, with song and
 our re - gret. We leave the safe, green hap - py fields, and
 fu - ture gleams, Freighted with bliss - ful dreams our bark floats

cheer; . . . Be - fore our dancing prow the shadows flee, Be - hind us
 try The vague, uncer - tain o - cean, storm beset; Nor see the
 on, And life a shin - ing path of vict'ry seems, Crown'd with a

fast the fair coasts dis - ap - pear.
 tem - pests that be - fore us lie.
 gold - en peace when day is done.

1

AWAKE!

EDITH M. THOMAS

1. "A-wake," said the sun-shine; "'tis time to get up, 'tis time to get
2. "A-wake," said the streamlets. "We've lain here so still, we've lain here so
3. "A-wake," breathes the air from the blue sky a - bove, the blue sky a -

up.
still,
bove.

A - wake, pret-ty dai - sy and sweet butter-
And now we must all go to work with a
"A - wake, for the world is all beau-ty and

cup, and sweet butter-cup."
will, to work with a will."
love, all beauty and love."

(Repeat twice)

*mf**p*

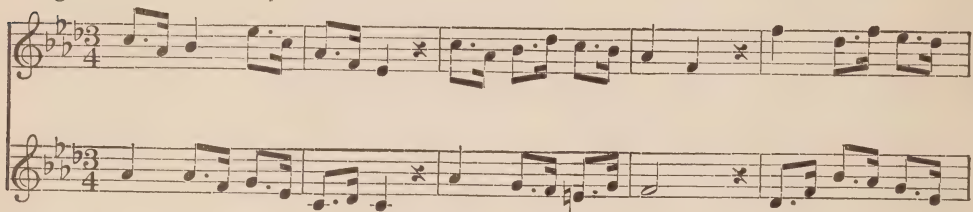
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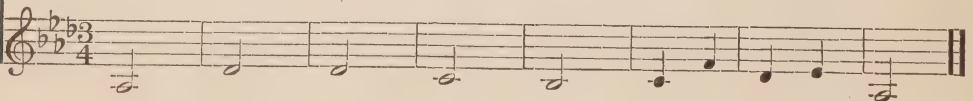
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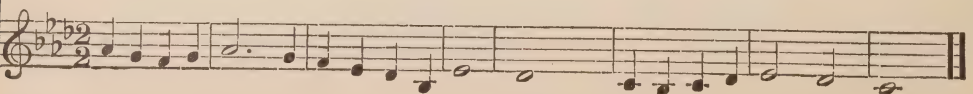
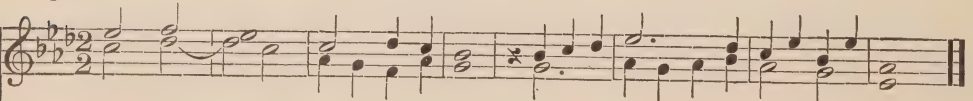
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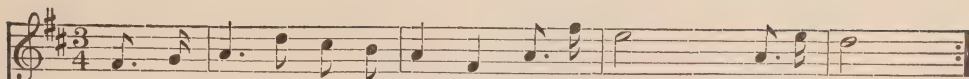
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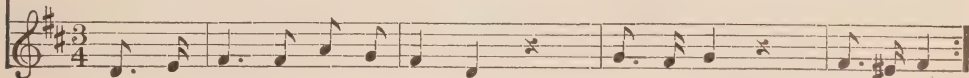
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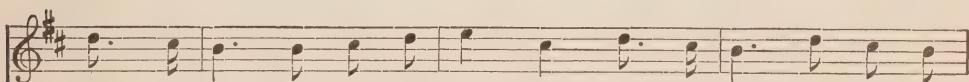
THE SHEPHERD



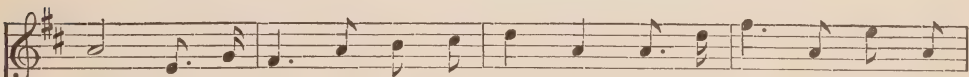
1. { I'm a shep-herd of the val - ley, la la la, la la la, }
- { With my sheep I wan-der dai - ly, la la la, la la la, }
2. { In the fresh and dew-y morn-ing, la la la, la la la, }
- { When the first gray light is dawning, la la la, la la la, }
3. { Free from en - vy ev - er liv - ing, la la la, la la la, }
- { Nev - er with a broth-er striv-ing, la la la, la la la, }



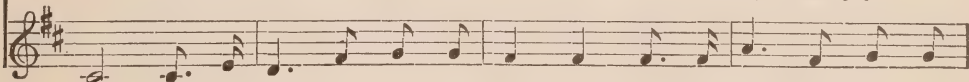
la la la, la la la,



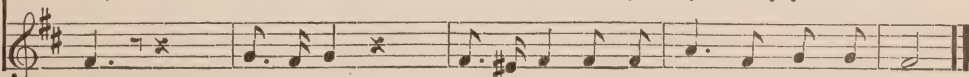
Where the ten - der grass is grow - ing, Where the laugh - ing wa - ters
Wak - ing from my peace-ful slum - ber, Loud re-sounds my cheer-ful
Though the shep-herd's lot be low - ly, Yet con-tent I well may



play, Where the ver - nal winds are blow - ing, With my flock I love to
song; Up the mountain when I clam - ber, With my sheep, a hap - py
be; If my store in-crease but slow - ly, Ev - 'ry day has joys for

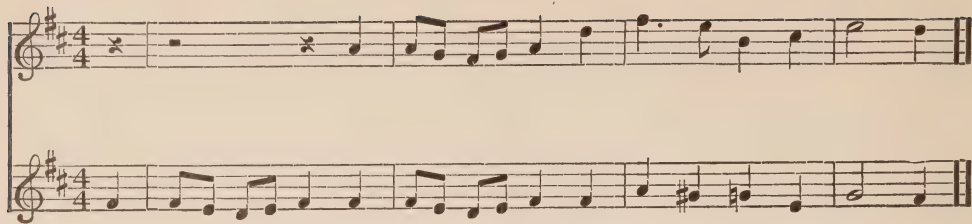


stray, la la la, la la la, With my flock I love to stray.
throng, la la la, la la la, With my sheep, a hap - py throng.
me, la la la, la la la, Ev - 'ry day has joys for me.



la la la, la la la,

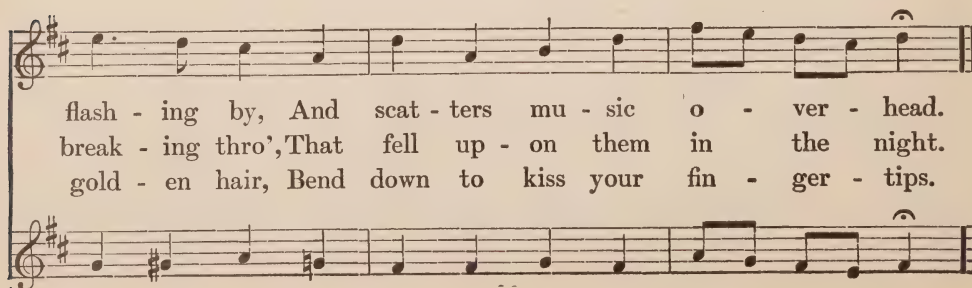
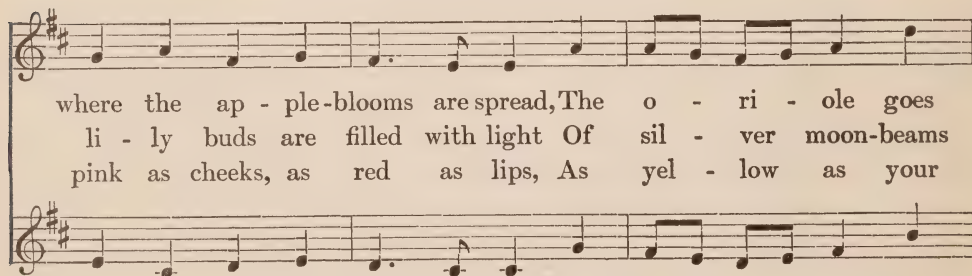
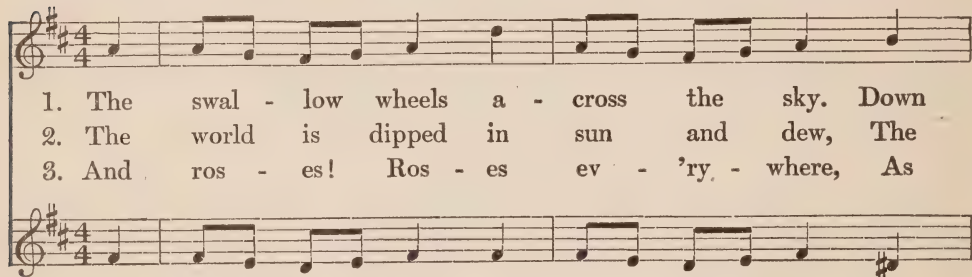
1



JUNE

HARRIET F. BLODGETT

WILLIAM R. SPENCE



SECOND SECTION

Further Study of Three-Part Singing and of Chromatics

1

2

THE SPARROWS

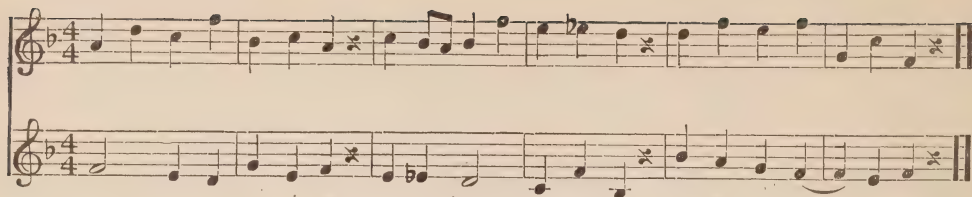
E. V. LUCAS

1. They chat - ter on the house - tops, They chat - ter in the tree —

2. Wher - ev - er there's a cab - stand, You find a bus - y crew

3. But chaff and oats are wan - ing, And cabs be - com - ing few;

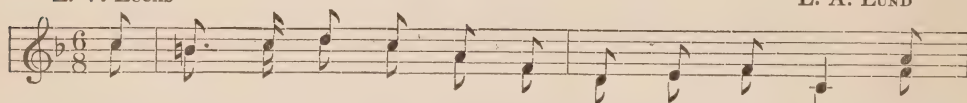
The spar - rows of the smok - y town, So fat and brown and free.
 Dis - put - ing for the chaff and oats The hun - gry hors - es strew.
 And when they all are mo - tor - cabs, What will the spar - rows do?



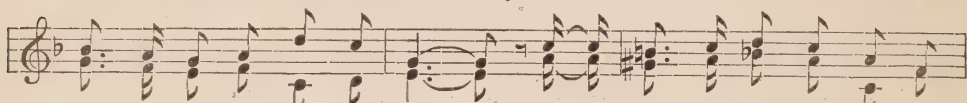
THE CONJURER

E. V. LUCAS

L. A. LUND



1. When I am a man and can do as I wish, With
2. If eggs should be want-ed, you turn to a friend And



no one to ask if I may, Al-though I'll play crick-et a
draw two or three from his hair; If a rab-bit is wished, and his



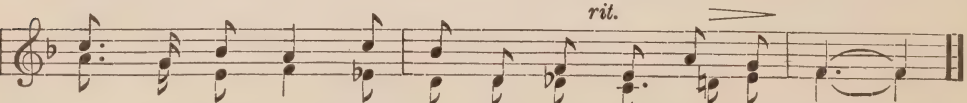
lit-tle, and fish, I'll con-jure the most of the day.
hat he will lend, You wave, and be-hold, one is there!



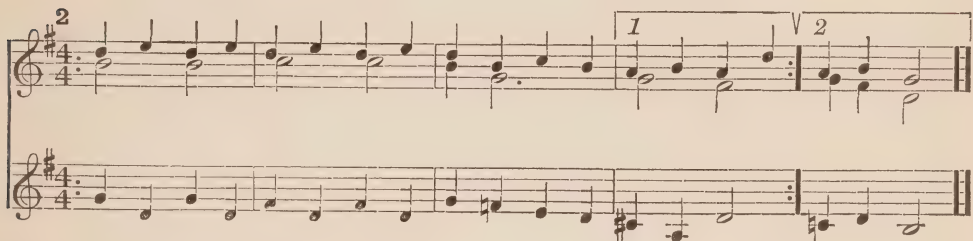
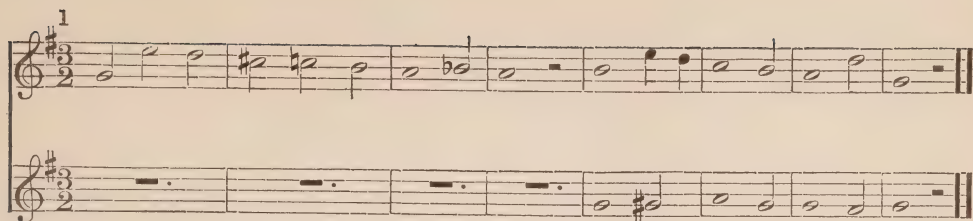
The con-jur-er's life is so eas-y and grand; He
To pound a gold watch in-to thou-sands of bits And re-



makes such su-pe-ri-or jokes— O, it's splen-did to stand with a
store it as good as be-fore, Is a life that beats e-ven a



wand in your hand, And puz-zle re-la-tions and folks.
sol-dier's to fits— A-part from the ab-sence of gore.

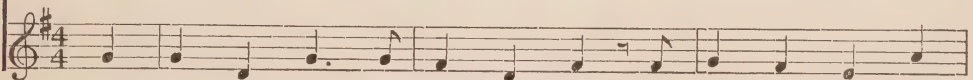


NATURE'S TRIBUTE OF PRAISE

JOHN GREENLEAF WHITTIER

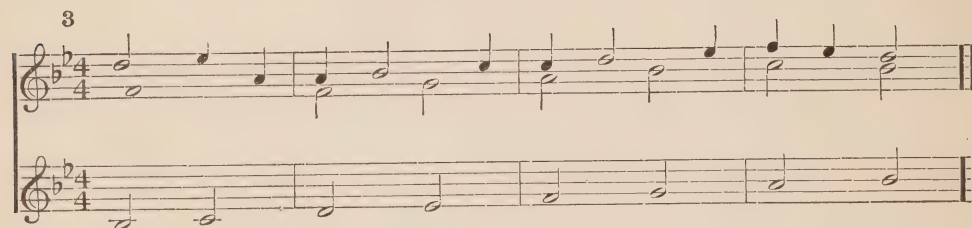
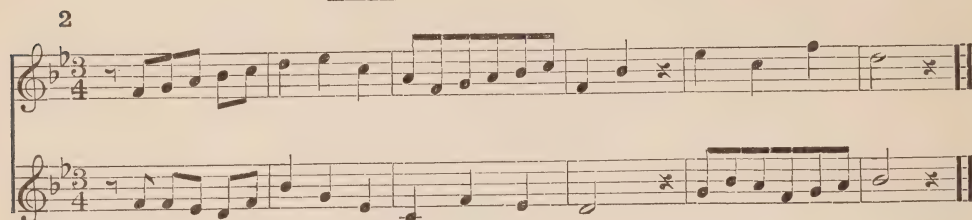


1. The harp at Na - ture's ad - vent strung Has nev - er ceased to
2. And pray'r is made, and praise is giv'n, By all things near and
3. The mists a - bove the morn - ing rills Rise white as wings of

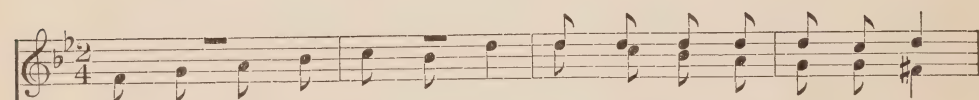


play; The song the stars of morn-ing sung Has nev - er died a - way.
 far; The o - cean look - eth up to heav'n And mirrors ev - 'ry star.
 pray'r; The al - tar cur - tains of the hills Are sun-set's pur-ple air.





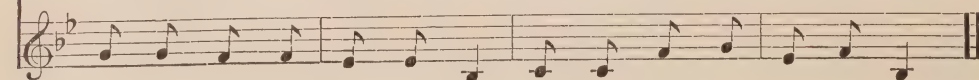
THE BUTTERFLY

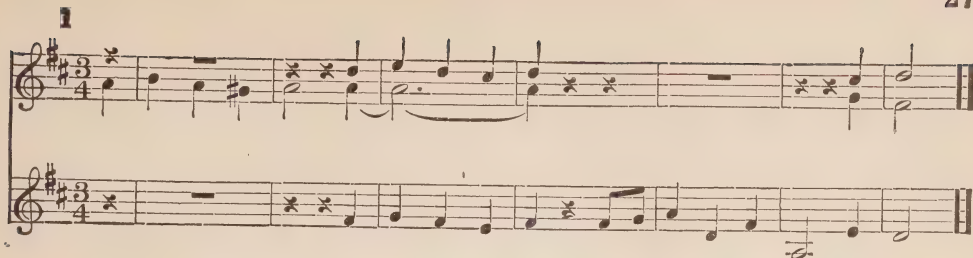


1. Tell me, gor-geous but - ter - fly, As you gai - ly flut - ter by
2. Through the gar - den, to and fro, On your jewelled wings you go,
3. If you kind - ly lead the way, I will fol - low you some day



On your wings so si - lent - ly, Do you come from Ar - ca - dy?
 Like a bril - liant ray of light In your air - y, fair - y flight.
 To that mys - tic won - der star Where your fair - y cas - tles are.



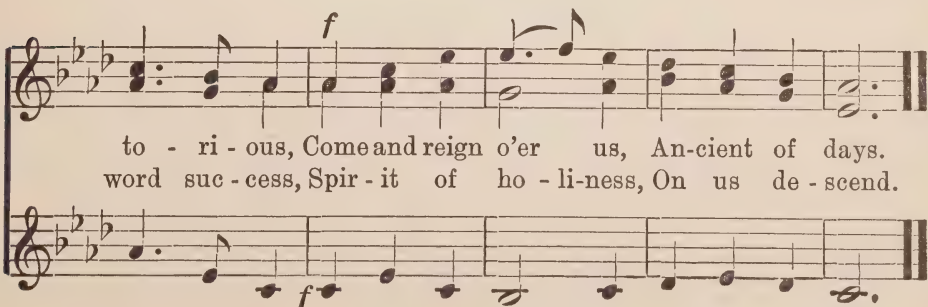
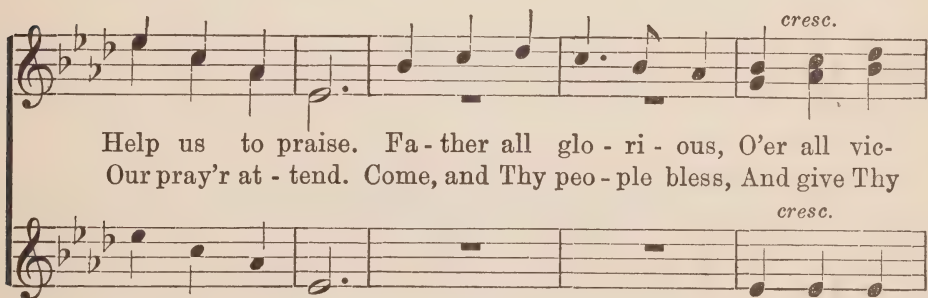
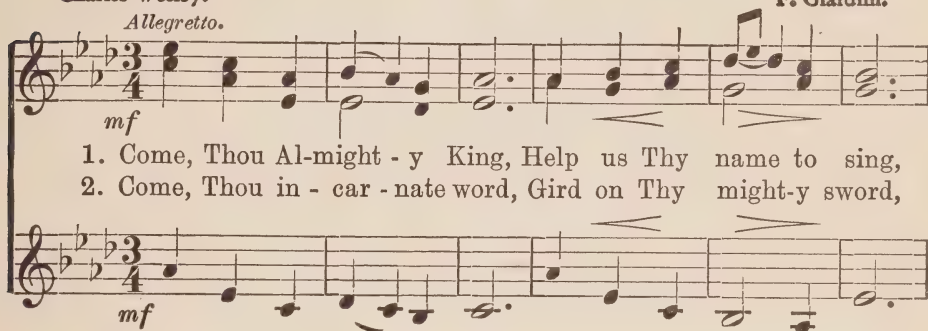


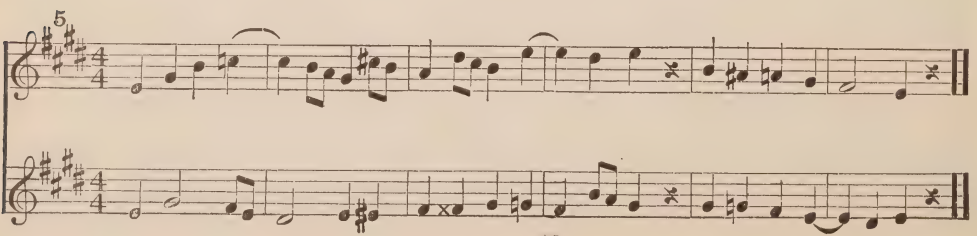
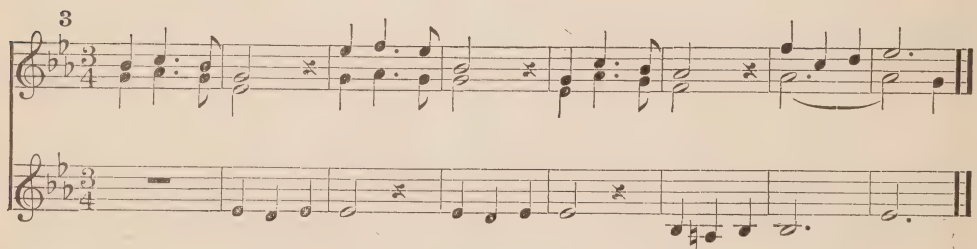
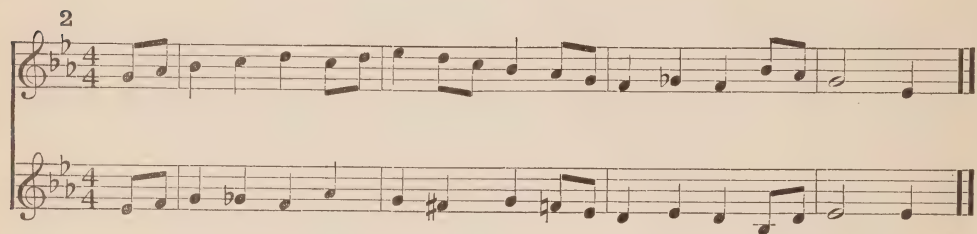
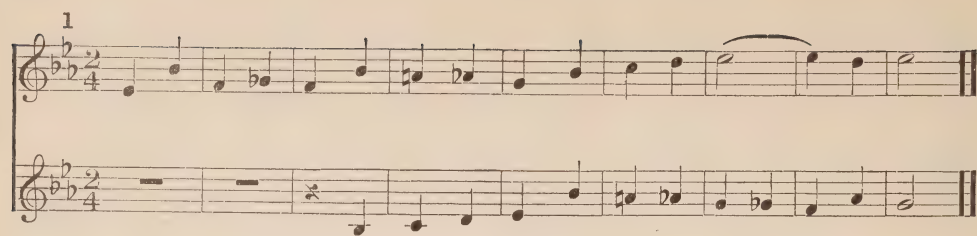
COME, THOU ALMIGHTY KING

Charles Wesley.

Allegretto.

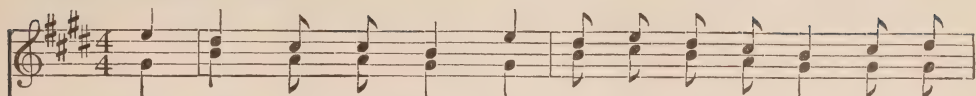
F. Giardini.



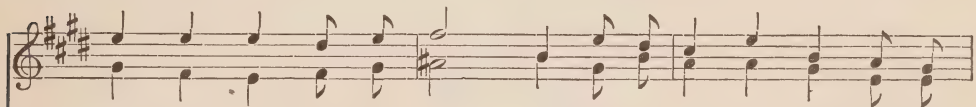
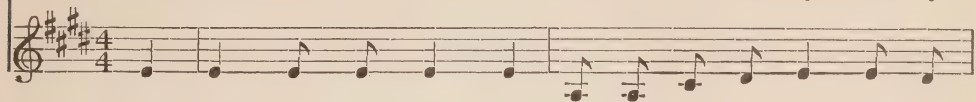


CHRISTMAS SONG

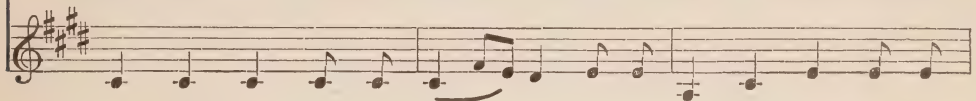
ABBIE FARWELL BROWN



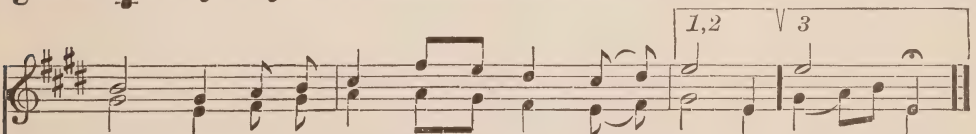
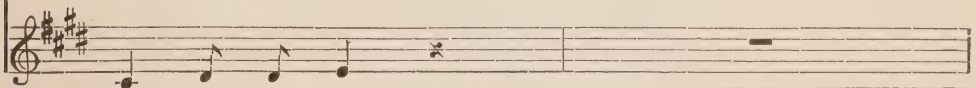
1. The sea - son is here, The gay-est of the year, With the
2. The folk in the street, Whom - ev - er you may meet, Car - ry
3. Then wel - come the day When ev - 'ry - one will say, "Mer - ry



green of hem - lock and hol - ly; When the peo - ple go, With a
bun - dles strange and sur - pris - ing, Queer and knobby things Tied in
Christ-mas, Fa - ther and Moth - er!" Let the gay bells ring And the



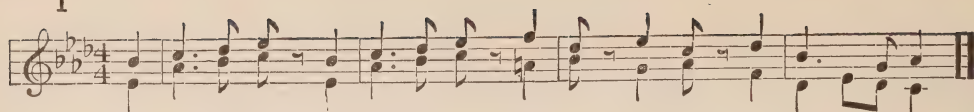
smile to and fro, And all hearts are lov - ing and
pa - per and strings; Mer - ry se - crets all are de -
glad peo - ple sing With good - will toward one an -



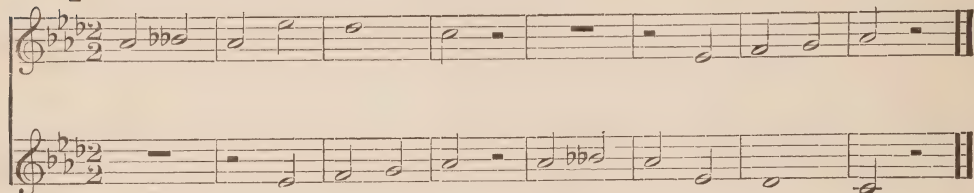
jol - ly, And all hearts are lov - ing and jol - ly.
vis - ing, Mer-ry se - crets all are de - vis - ing.
oth - er, With good will toward one an - (Omit) oth - er.



1



2



BE TRUE

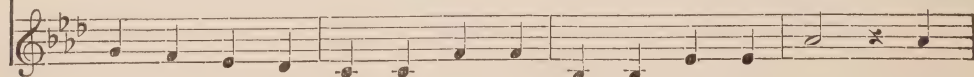
HORATIO BONAR



1. Thou must be true thy - self, If thou the truth wouldst teach; Thy
 2. Think tru - ly, and thy thoughts Shall world-wide famine feed; Speak



soul must o - ver - flow if thou An - oth - er's soul wouldst reach. It
 tru - ly, and each word of thine Shall be a fruit - ful seed; Live



needs the o - ver - flow of heart To give the lips full speech.
 tru - ly, and thy life shall be A great and no - ble creed.



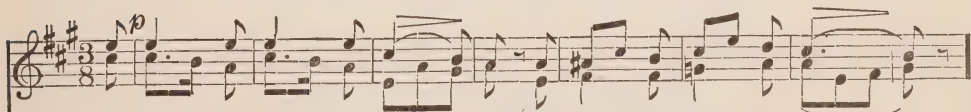
1



2



A LEAF IS SOFTLY FALLING



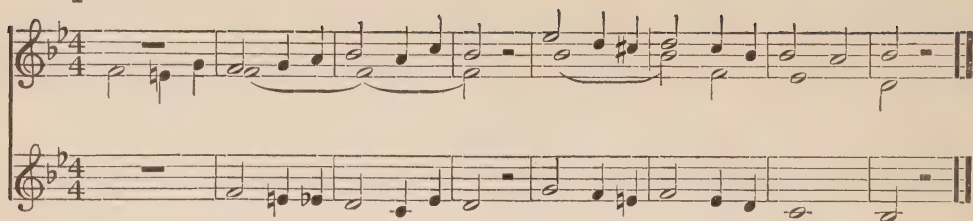
1. A leaf is soft - ly fall - ing Down from the top-most bough, . .
2. Un-til at length grown wea - ry, They drop it on the shore, . .
- 3 Still oth - er leaves are hang - ing Yet green up - on the tree; . .



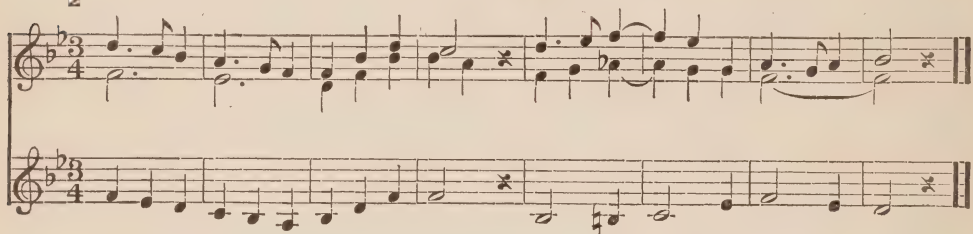
And all the winds of heav - en Are play - ing with it now;
 And soon the wild waves seize it, And toss it o'er and o'er.
 But all at last must van - ish Be - neath the an - gry sea.



1

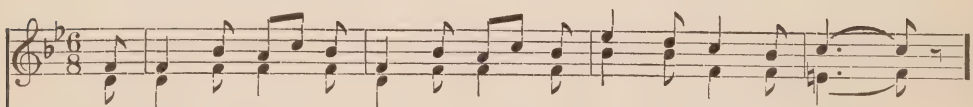


2

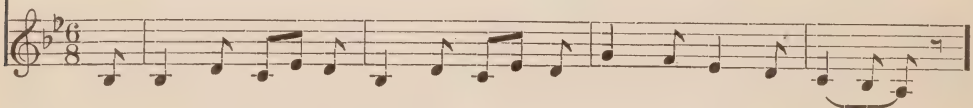


HARK! HARK! THE LARK

WILLIAM SHAKESPEARE



1. Hark! hark! the lark at heav'n's gate sings, And Phoe-bus 'gins to rise, . .
2. And wink-ing Ma - ry - buds be - gin To ope their gold-en eyes, . .



His steeds to wa - ter at those springs On chal-ic'd flow'rs that lies. . .
With ev - 'ry - thing that pret - ty bin, My La - dy sweet, a - rise! . .



THIRD SECTION

Three Unequal Sounds to the Beat

1

2

3

4

5

6

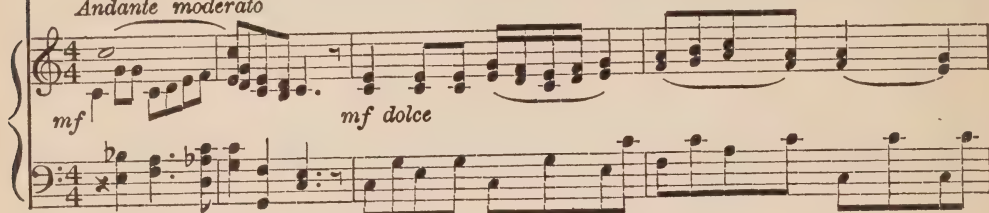
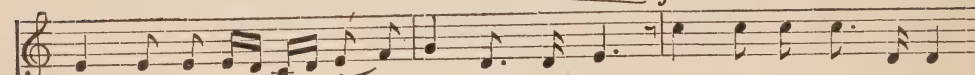
THE SKYLARK

JAMES HOGG

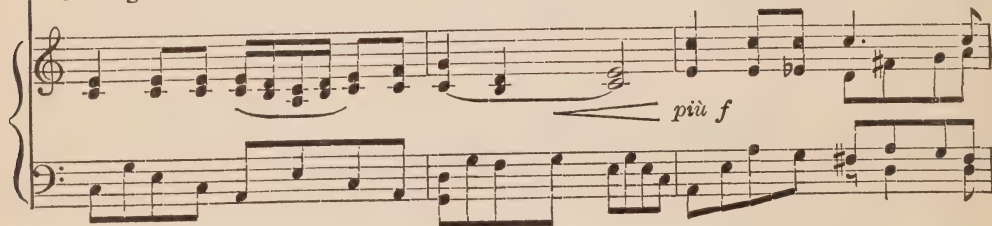
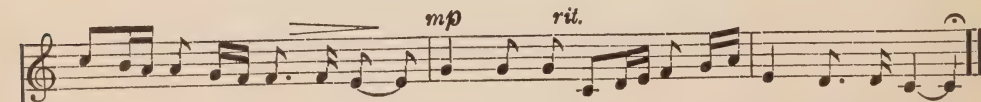
FREDERIC F. BULLARD

mf

1. Bird of the wil - der-ness, Blithe-some and cum-ber-less,
 2. Wild is thy lay and loud, Far in the down - y cloud,

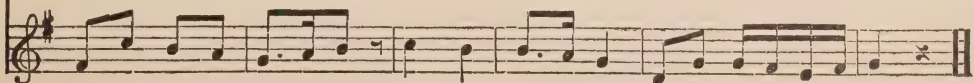
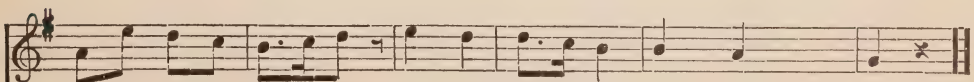
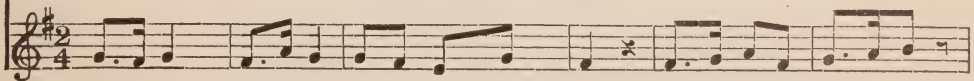
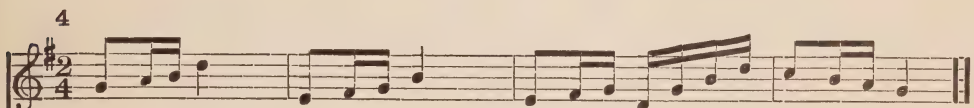
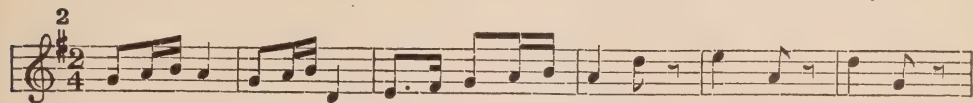
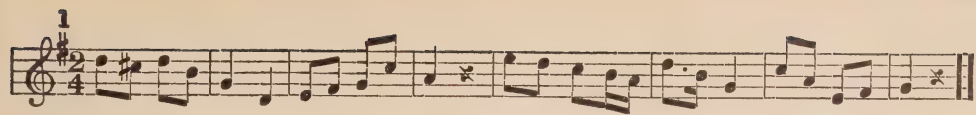
Andante moderato*f*

Sweet be thy ma - tin o'er wood-land and lea! Em - blem of hap - pi-ness,
 Love gives it en - er - gy, love gave it birth. Where, on thy dew - y wing,

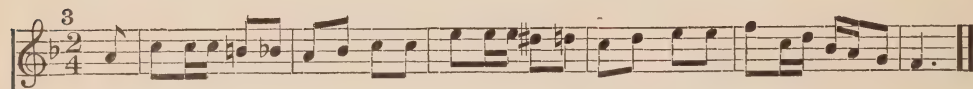
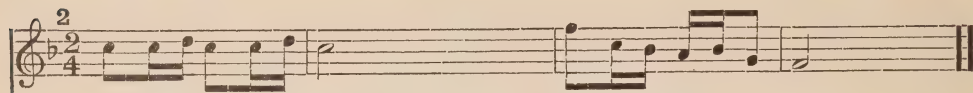
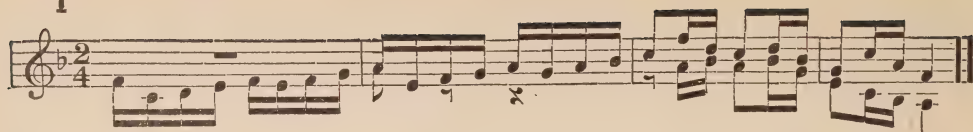
*più f**mp**rit.*

Blest is thy dwell-ing place—O to a - bide in the des - ert with thee!
 Where art thou journeying? Thy lay is in heav - en, thy love is on earth.

*mp**rit.*



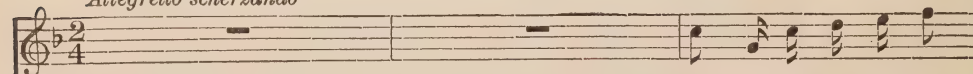
1



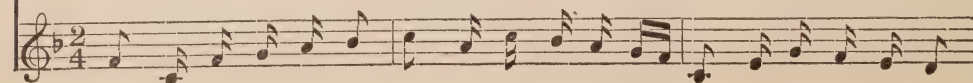
THE RIVULET

LUCY LARCOM

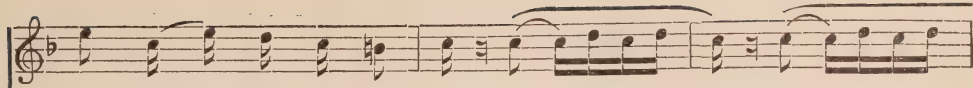
Allegretto scherzando



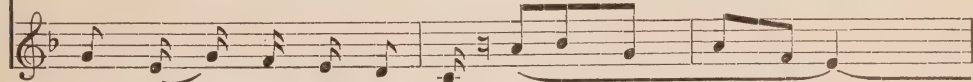
1. Run, lit - tle riv - u - let, run, lit - tle riv - u - let, Sum - mer is fair - ly be -
2. Run, lit - tle riv - u - let, run, lit - tle riv - u - let, Sing of the flow - ers, each
3. Run, lit - tle riv - u - let, run, lit - tle riv - u - let, Stay not till sum - mer is




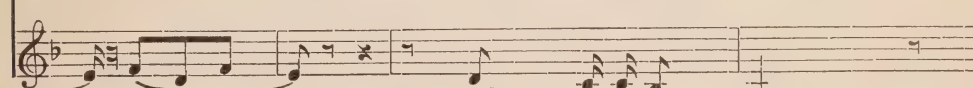
Ah!



gun, is . . fair - ly be - gun. Ah!
 one, of the flow - ers, each one. Ah!
 done, till . sum - mer is done. Ah!

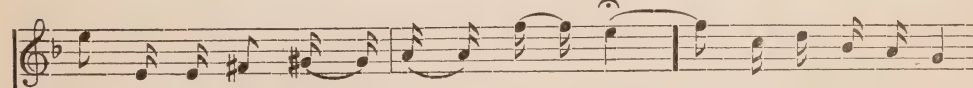
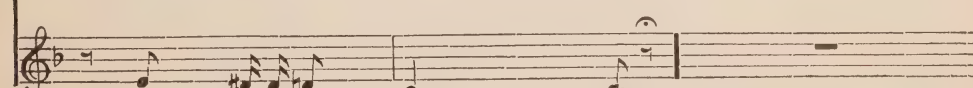


. . Ah! . . . Bear to the mead - ow the hymn of pines, The
 . . Ah! . . . Sing of the hare - bell and vi - o - let blue, Of
 . . Ah! . . . Car - ry the cit - y the wild bird's glee, And

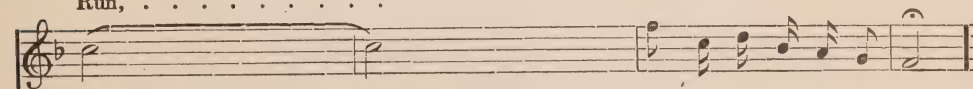
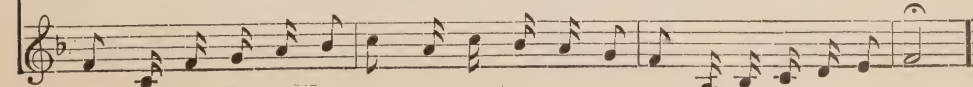
Run, riv - u - let, run!

ech - oes that ring where the wa - ter - fall shines, Run, lit - tle riv - u - let,
 red mountain rose-buds, drip - ping with dew,
 car - ry the joy of the hills to the sea!

Run,

Run, lit - tle riv - u - let, run, lit - tle riv - u - let, run, lit - tle riv - u - let, run!

1

2

DIGGING FOR TREASURE

JULIA W. BINGHAM

1. There's a strange, se-clud-ed sea-shore, That's washed by ev-'ry tide,
 2. Years a - go the doughty pi - rate Who swept the rag - ing sea,
 3. Sil - ver bars and gold un-count-ed, And coins from man - y lands,
 4. So I nev - er cease my dig-ging When I am on that shore;

And un - der - neath its sands I know Some un-known treasures hide.
 There bur - ied deep his sto - len wealth And left it all for me.
 And heaps of shimm'ring, sparkling gems Lie hid - den in the sands.
 I know some day I'll find the spoils Left there so long be - fore!

THE DANCE

JEAN BASSETT

Rather slowly, increasing in speed

1. Round and round we're gayly twirl-ing, Back and forth we're lightly
2. Up . . . and down the hall we're speeding, Now ad-vanc-ing, now re -

Ped.

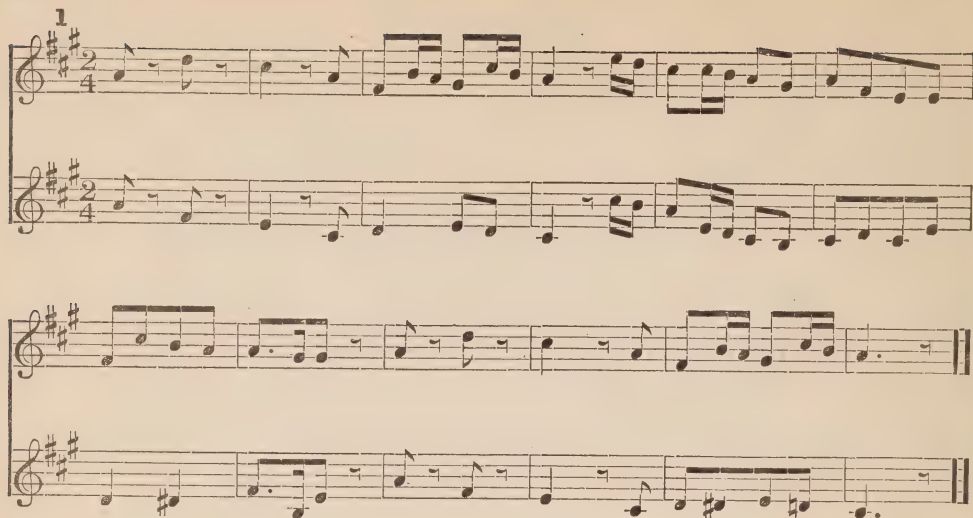
Allegro

f

whirl-ing, Hand meets hand in friend-ly grasp, Now they touch and
ced-ing; Laugh-ter gay and mer-ri-ment Mark these hours of

now un-clasp; Danc-ing, dancing, Hands touch and then un-clasp.
rich con-tent; Danc-ing, dancing, These hours of rich con-tent.

sf

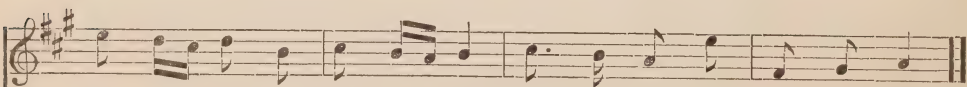


SLEIGH SONG

G. W. PETTEE

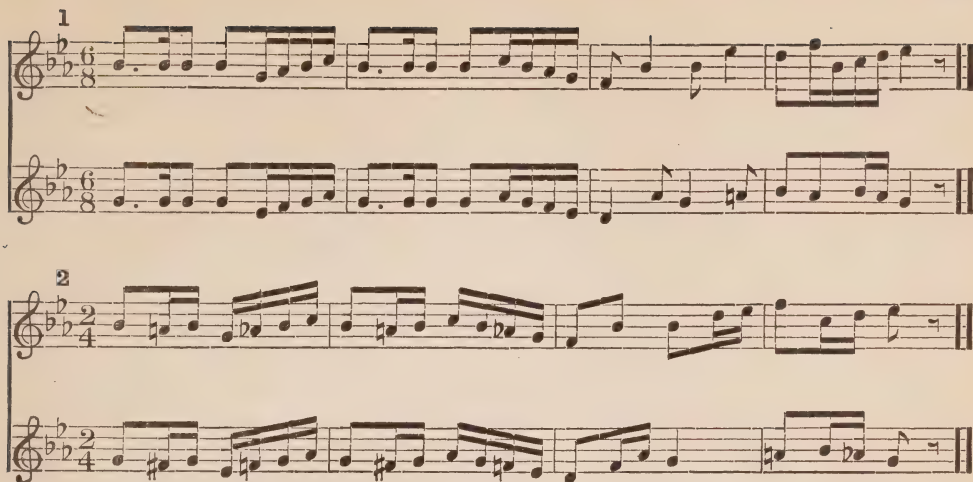


1. Jin - gle, jin - gle, clear the way, 'Tis the mer - ry, mer - ry sleigh!
2. See the gleam of glanc - es bright, Flashing o'er the path-way white!
3. Jin - gle, jin - gle, down the hills, O'er the mead-ows, past the mills;



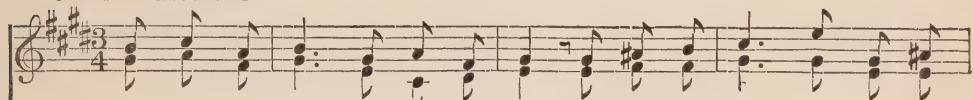
As it soft - ly scuds a - long, Hear the burst of hap - py song.
 Jin - gle, jin - gle, mid the storm, Fun and frolic keep us warm.
 Now 'tis slow and now 'tis fast; Win - ter will not al - ways last.



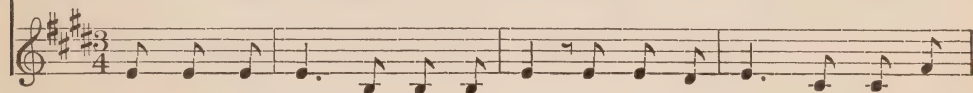


THE DAISY

JAMES MONTGOMERY



1. There is a flow'r, a lit - tle flow'r, With sil-ver crest and gold-en
2. It smiles up - on the lap of May, To sul-try Au - gust spreads its
3. 'Tis Flo-ra's page,—in ev - 'ry place, In ev - 'ry sea - son, fresh and
4. On waste and wood - land, rock and plain, Its hum-ble buds un - heed - ed

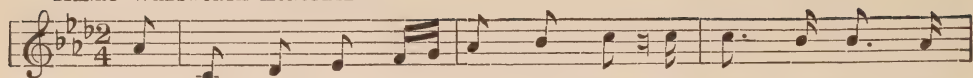


eye, That wel-comes ev - 'ry chang-ing hour, And weathers ev - 'ry sky.
 charm, Lights pale Oc-to - ber on his way, And twines De-cem-ber's arm.
 fair; It o - pens with per - en-nial grace, And blos-soms ev - 'ry-where.
 rise; The rose has but a sum-mer reign; The dai-sy nev - er dies.



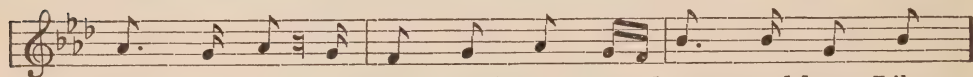
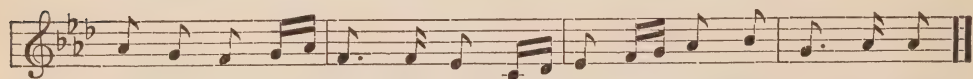
A VISION

HENRY WADSWORTH LONGFELLOW



1. I hear the wind a - mong the trees, It plays ce - les - tial

2. And o - ver me un - rolls on high The splen - did scen - ery

sym - pho - nies; I see the branch - es down - ward bent, Like
of the sky, Where thro' a sap - phire sea the sun Sailskeys of some great in - strument, Like keys of some great in - strument.
like a gold - en gal - le - on, Sails like a gold - en gal - le - on.

THE SEASONS



1. Birds are in the wood - land, buds are on the tree,

2. Fruits are ripe in Au - tumn, leaves are sere and red;

Mer - ry Spring is com - ing— ope the pane and see.
While we glean the corn - field, thank - ing God for bread.Then come sport - ive breez - es, fields with flow'rs are gay,
Then, at hap - py Christ - mas, mer - ri - ly we sing,In the woods we're sing - ing through the Sum - mer day.
Thank - ful for the bless - ings all the sea - sons bring.

FOURTH SECTION

Study of the Minor Keys, in connection with their Relative Major Keys

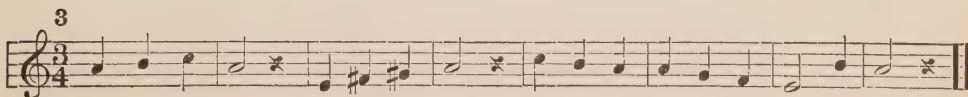
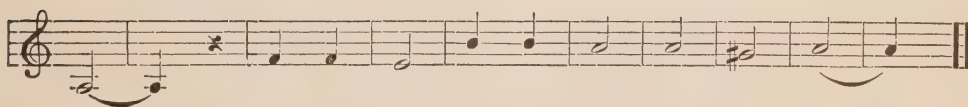
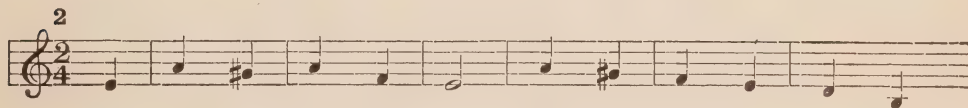
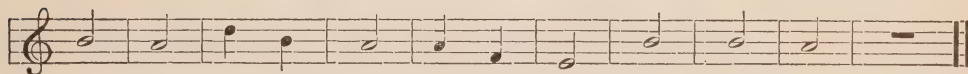
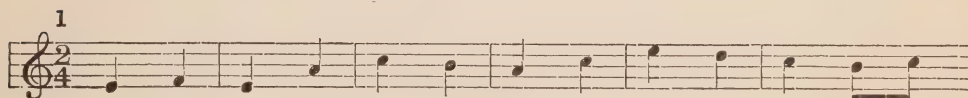
THE PRIMITIVE SCALE OF A MINOR



THE MELODIC SCALE OF A MINOR



THE HARMONIC SCALE OF A MINOR

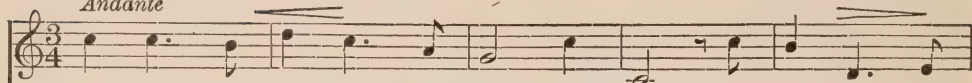


THE DANCING WAVES

WITH TWO-PART HUMMING ACCOMPANIMENT

JANE CAMPBELL
Andante

Swedish Folksong



1. Shin - ing and spark - ling we dance a - long, With soft, foam - y
2. Swift - ly and light - ly we speed the ships, Fresh la - den with



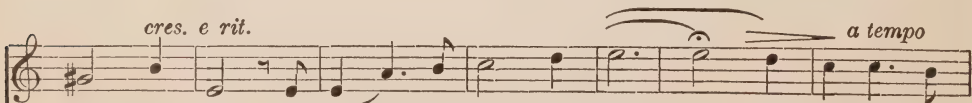
Mmm, etc.



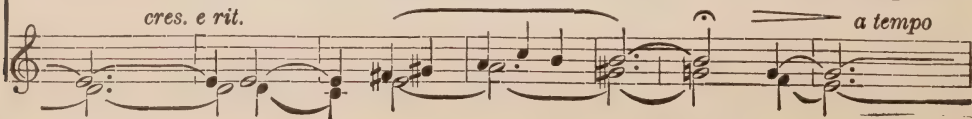
ed - ges up - curled, Sing - ing for - ev - er the same sweet song, We've
treas - ures, a - way, O - ver the o - cean to dis - tant lands, On,

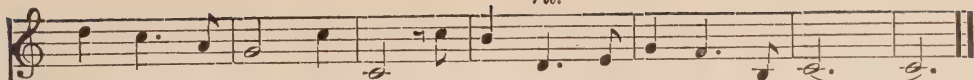


sung from the dawn of the world. . . Danc - ing and sing - ing, thus
on thro' the foam and the spray; . . Skim - ming a - bove us our



on we go, On, on till the day - light dies, . . . Spark - ling and
friends we see, The sea - gulls in dash - ing flight, . . . Dart - ing and



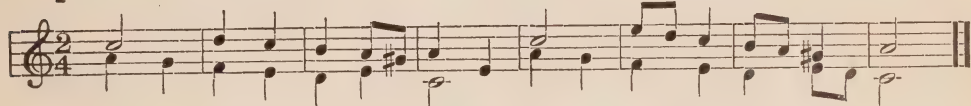
rit.

gleam-ing when twi-light stars Shine down on us out of the skies. . .
 dip - ping with glanc-ing wings, Like creatures of air and of light. . .

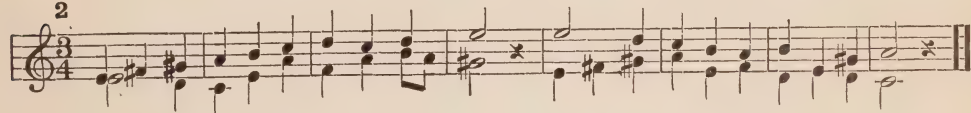
rit.

Danc-ing waves!

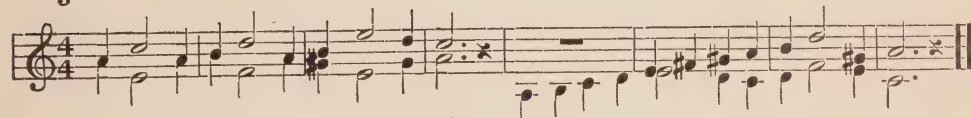
1



2



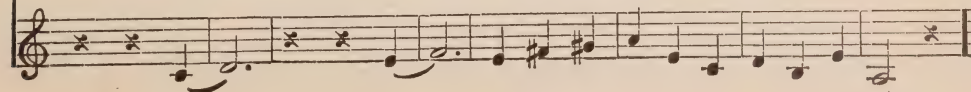
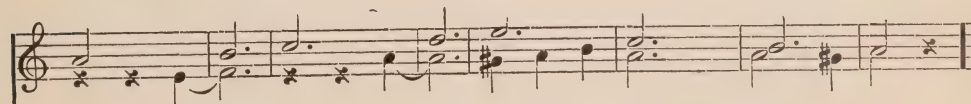
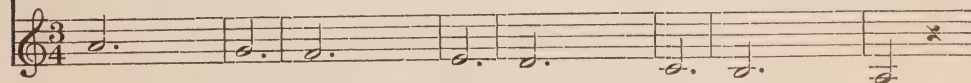
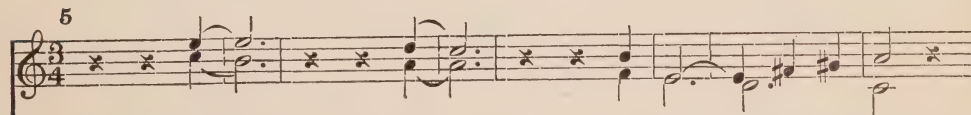
3



4



5





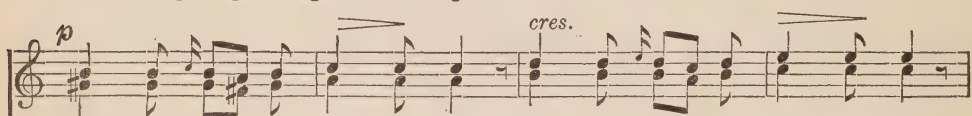
SPINNING SONG

JEAN BASSETT

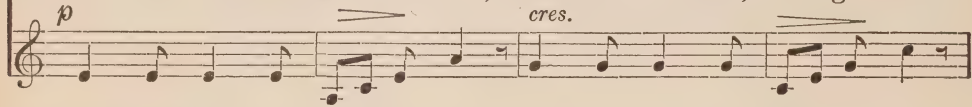
JOSEF HAYDN, Arr.



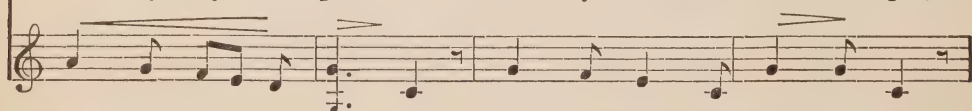
1. Round the wheel is turn - ing, While its song I'm learn - ing;
 2. Day by day we're weav - ing; In life's pat - tern leav - ing



Swift - ly doth it whirl and whirl, While the gold-en flax I twirl.
 Here a thread so smooth and fine, There a crooked, tan - gled line.



Smooth the threads I'm wind - ing, While my wheel doth swift-ly race,
 Ev - 'ry day re - peat - ed Thread by thread our lives we spin,



Keep - ing still its bus - y pace, Silk - en skeins I'm bind - ing.
 Good and bad each wov - en in, Till the skein's com - plet - ed.



1

System 1, measures 1-4. The music is in 2/4 time with a key signature of one flat (B-flat). The upper staff features a melody of eighth and sixteenth notes, often beamed together, with a final half note. The lower staff provides a harmonic accompaniment with a steady eighth-note pulse.

2

System 2, measures 5-8. Measures 5 and 6 continue the previous pattern. At measure 7, the key signature changes to two flats (B-flat and E-flat), and the time signature changes to 2/2. The upper staff has a half note followed by a half note with a slur. The lower staff has a half note followed by a half note with a slur.

3

System 3, measures 9-12. Measures 9 and 10 continue the previous pattern. At measure 11, the key signature changes to three flats (B-flat, E-flat, and A-flat), and the time signature changes to 2/4. The upper staff has a half note followed by a half note with a slur. The lower staff has a half note followed by a half note with a slur.

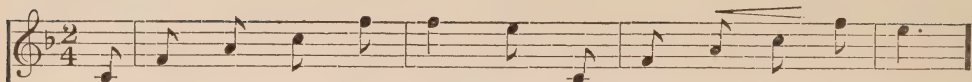
System 4, measures 13-16. Measures 13 and 14 continue the previous pattern. At measure 15, the key signature changes to four flats (B-flat, E-flat, A-flat, and D-flat), and the time signature changes to 2/4. The upper staff has a half note followed by a half note with a slur. The lower staff has a half note followed by a half note with a slur.

4

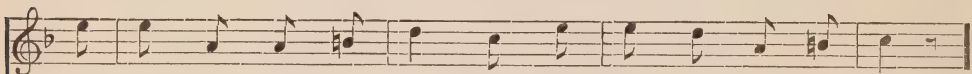
System 5, measures 17-20. Measures 17 and 18 continue the previous pattern. At measure 19, the key signature changes to five flats (B-flat, E-flat, A-flat, D-flat, and G-flat), and the time signature changes to 2/4. The upper staff has a half note followed by a half note with a slur. The lower staff has a half note followed by a half note with a slur.

THE OLD YEAR AND THE NEW

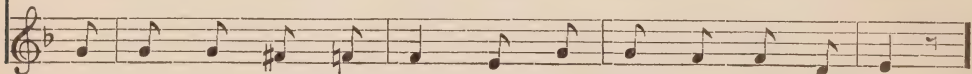
AMHURST



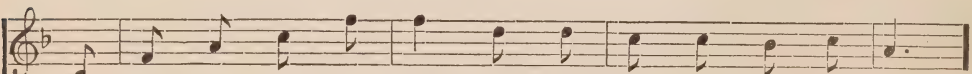
1. The year is past and o - ver, Its hours have died a - way,
2. The trees have lost their fo - liage; The flow - ers hide their heads;
3. But still we'll love the Old Year, While round the New we throng;



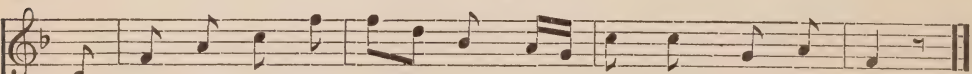
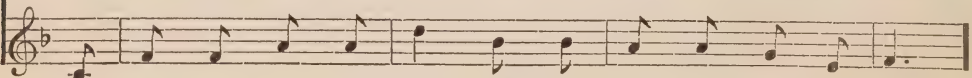
But we will greet the New Year With our most joy - ous lay;
 The birds and beasts are sleep - ing In soft and win - try beds.
 The Old was once a New Year, We hailed it with a song.



O New Year, we will greet thee With our tri - um - phant praise!



But still we love the Old Year, To both our songs we'll raise,



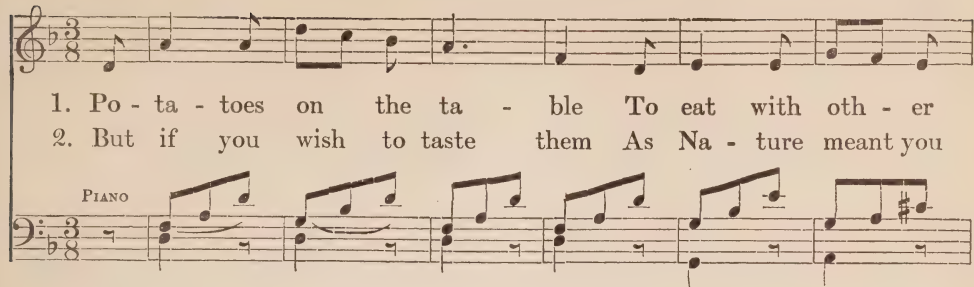
But still we love the Old Year, To both our songs we'll raise.



THE PROPER WAY

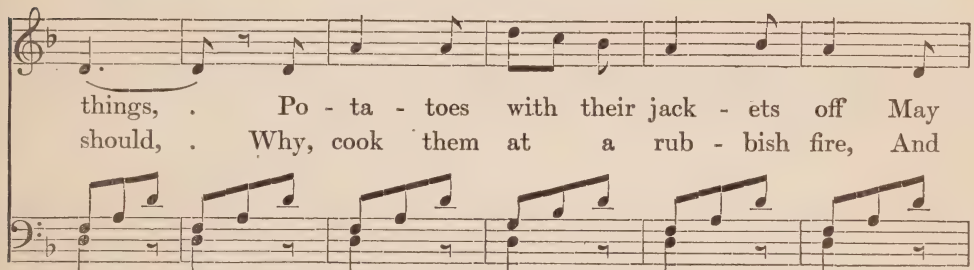
E. V. LUCAS

A. E. M. GRÉTRY

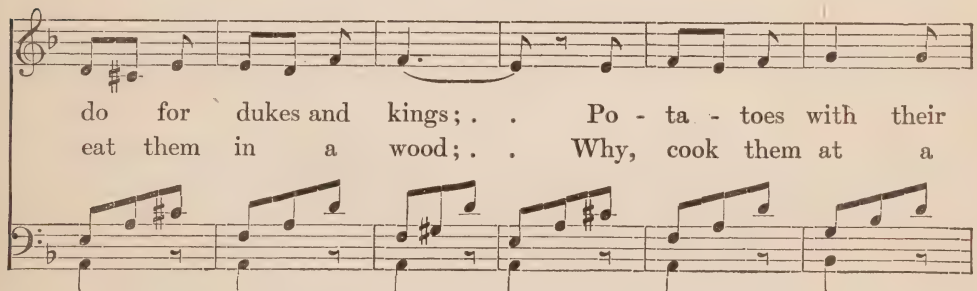


1. Po - ta - toes on the ta - ble To eat with oth - er
2. But if you wish to taste them As Na - ture meant you

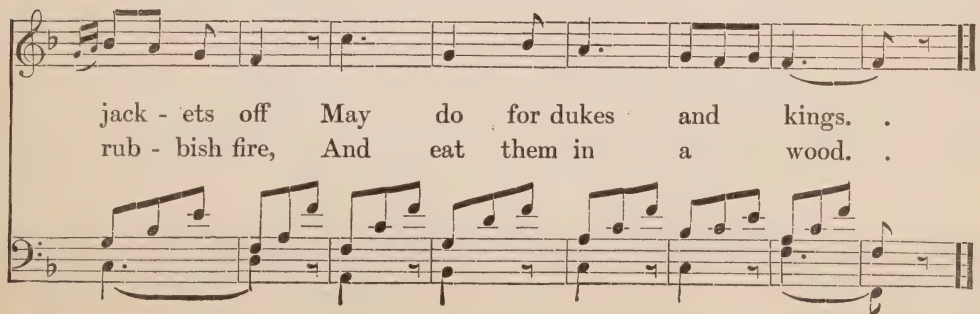
PIANO



things, . Po - ta - toes with their jack - ets off May
should, . Why, cook them at a rub - bish fire, And



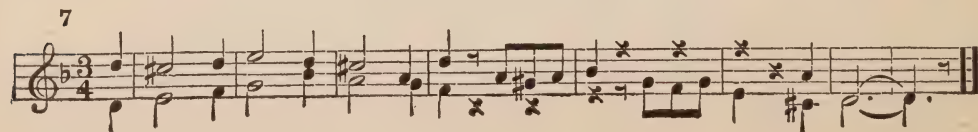
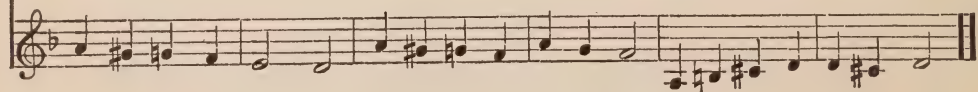
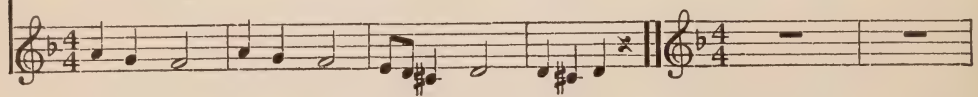
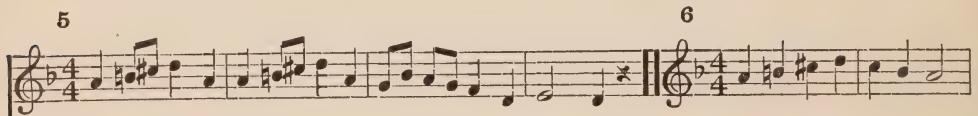
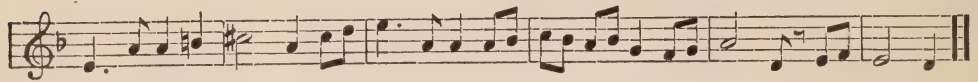
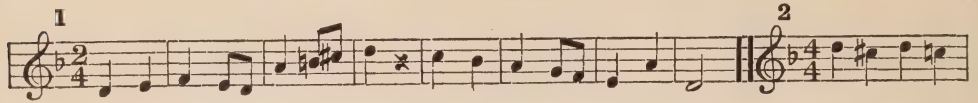
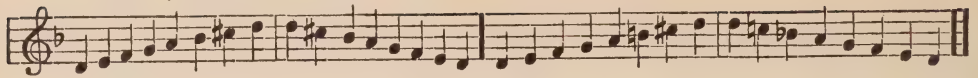
do for dukes and kings; . . Po - ta - toes with their
eat them in a wood; . . Why, cook them at a



jack - ets off May do for dukes and kings. .
rub - bish fire, And eat them in a wood. .

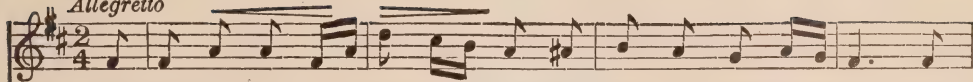
D MINOR, HARMONIC FORM

MELODIC FORM

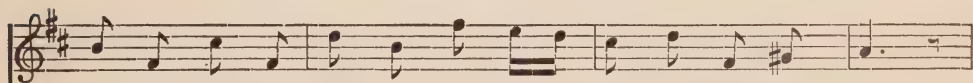
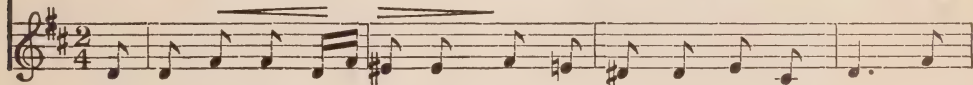


THE PRAIRIE

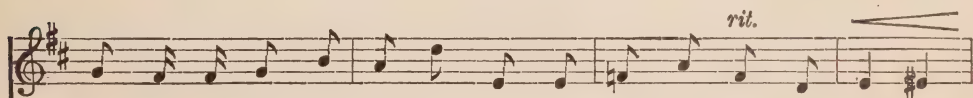
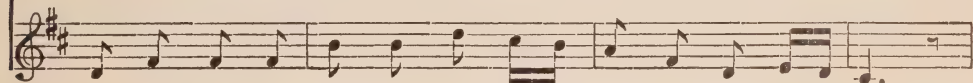
JOHN HAY
Allegretto



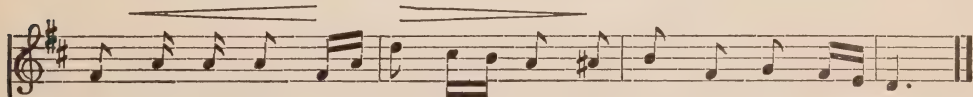
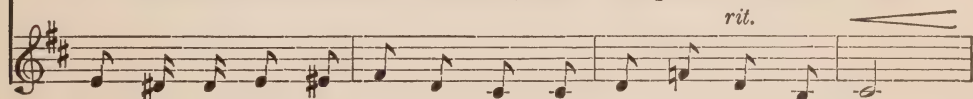
1. The skies are blue a - bove my head, The prai-rie, green be - low, And
2. In ver-durous tu-mult far a - way The prai-rie bil - lows gleam, Up -
3. Far in the east like low - hung clouds The wav-ing wood-lands lie; Far



flick-'ring o'er the tuft - ed grass The shift - ing shad-ows go.
on their crests in bless - ing rests The noon-tide's gra-cious beam.
in the west the glow - ing plain Melts warm - ly in the sky.



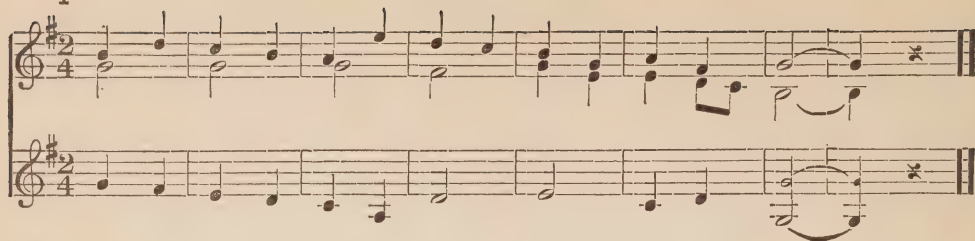
Vague sail - ing, where the feath-'ry clouds Fleck white the tran-quiet skies,
Low quiv-'ring va-pors steam-ing dim The lev - el splen-dors break,
No ac-cent wounds the rev-'rent air, No foot-print dints the sod,—



Black jav-e-lins dart - ing where a - loft The whirr-ing pheas-ant flies.
Where lan-guid lil - ies deck the rim Of some land - cir - cled lake.
Lone in the light the prai - rie lies, Rapt in a dream of God.



1



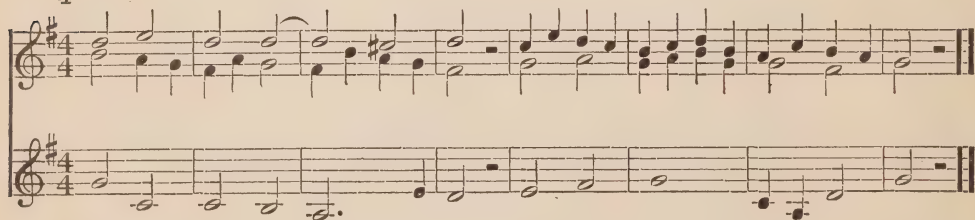
2



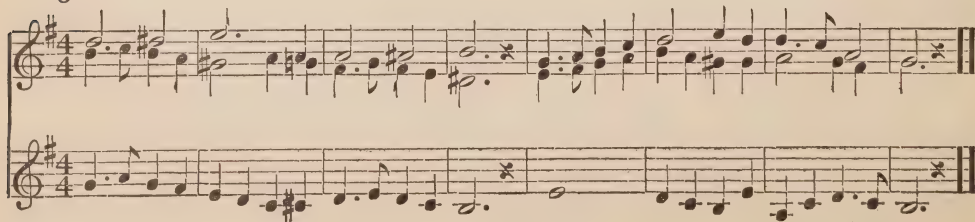
3



4



5



COMMON THINGS

HAWKESWORTH



1. The sun - shine is a glo - rious thing That comes a - like to all; It
 2. The dew - drops on the sum - mer morn Lie spark - ling on the grass; The



lights the peas - ant's low - ly cot, The no - ble's paint - ed hall. A
 vil - lage chil - dren brush them off As thro' the fields they pass. There



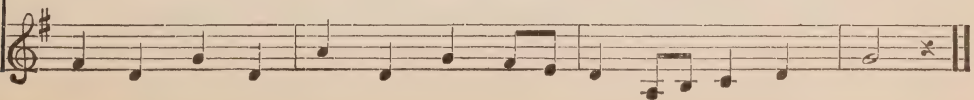
gen - tle thing . . . It thro' the win - dow gleams Up -
 are no gems . . . More beau - ti - ful than they, And



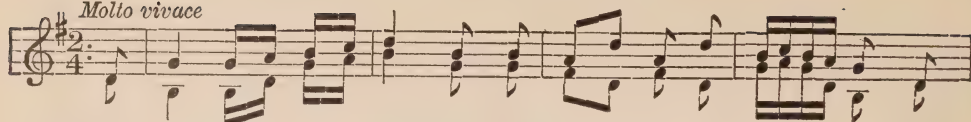
the moon - light is, It thro' the win - dow gleams
 in mon - arches' crowns More beau - ti - ful than they,



on the snow - y pil - low, where The hap - py in - fant dreams.
 yet we scarce - ly no - tice them, But tread them off in play.



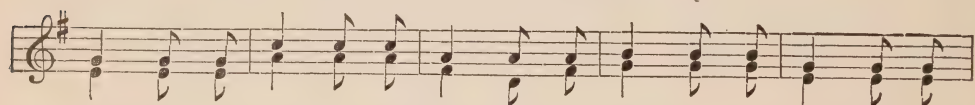
HUNTERS' CHORUS

Molto vivace

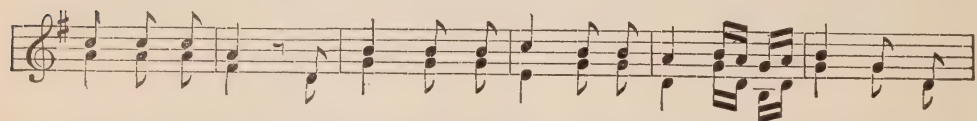
1. { What joy in the wide world with hunts-man's is vy - ing? For
'Mid clang - ing of horns in the green-wood a - fly - ing, Thro'
2. { O, well knows the hun - ter his path - way to light - en, When
The grim, hun - gry wolf, and the wild boar to fright - en, As



whom does life's beak - er so rich - ly o'er - flow? 'Tis prince-ly en -
pond and thro' thick-et a - chas - ing the roe. }
night's cool - ing shad - ows fall dark in the wood; }
through the green corn-fields he prowls for his food. }



joy - ment, 'Tis man - ly em - ploy - ment, It brac - es the limbs, and it



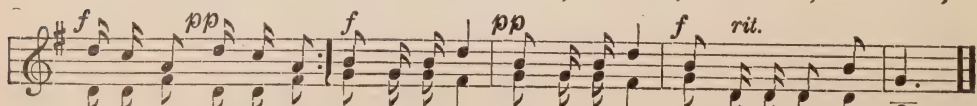
spic - es the meal: When rocks hanging o'er us Re - ech - o our cho - rus, How



rings thro' the for - est, the deep, mer - ry peal, Tra la la, tra la la, tra la



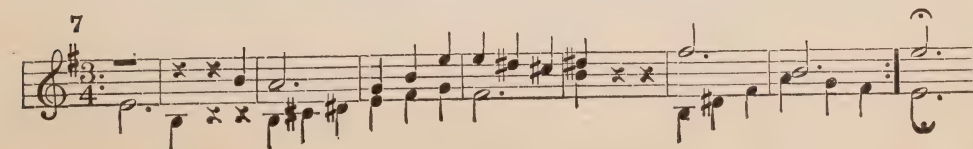
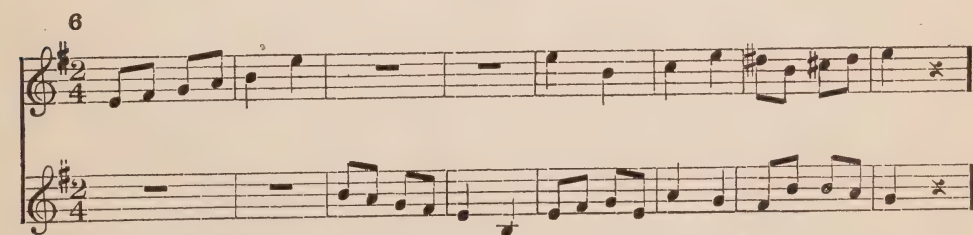
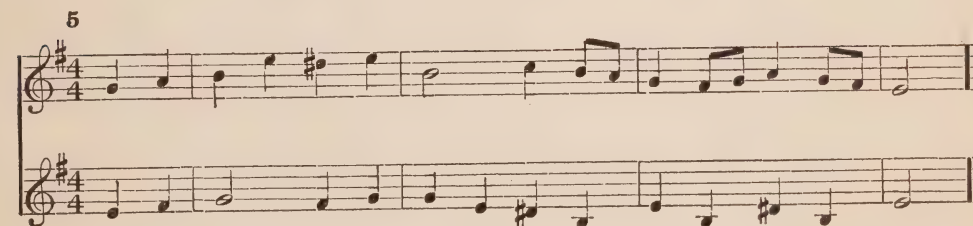
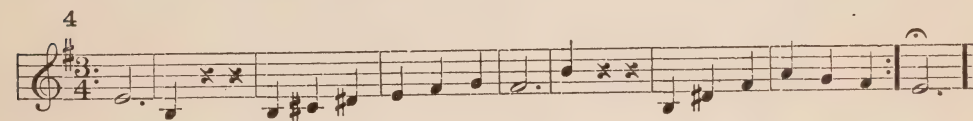
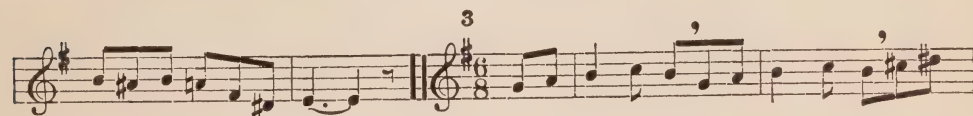
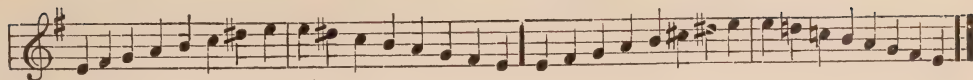
la, tra la la, tra la la, la la la, la la, tra la la, tra la la,



tra la la, tra la la, tra la la la, tra la la la, tra la la la la la!

E MINOR, HARMONIC FORM

MELODIC FORM



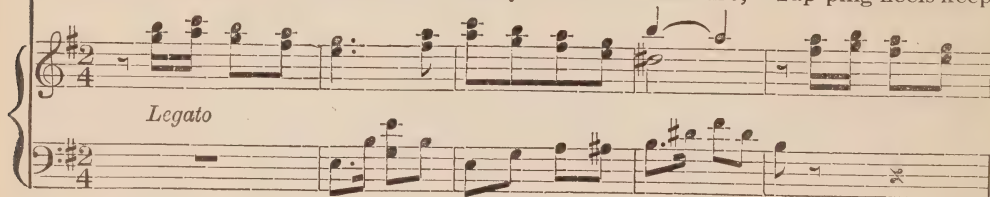
SPANISH DANCE

ABBIE FARWELL BROWN

Porto Rican Song



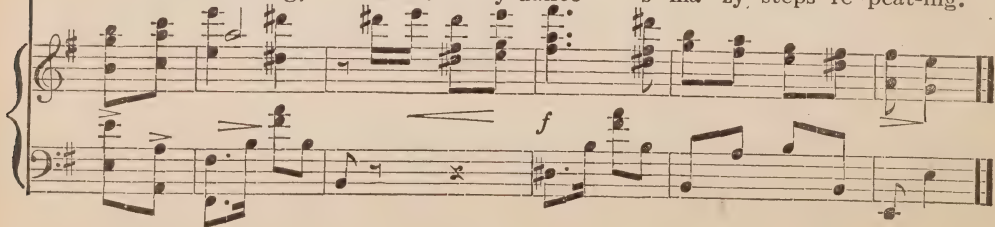
1. In the land of Spain where nights are warm and ten-der, When the gold-en
2. In the or-ange grove the wax-en flow'rs are bloom-ing, Spic-y o - dors
3. Click-ing cas-ta - nets the mer-ry mu - sic meas - ure, Tap-ping heels keep

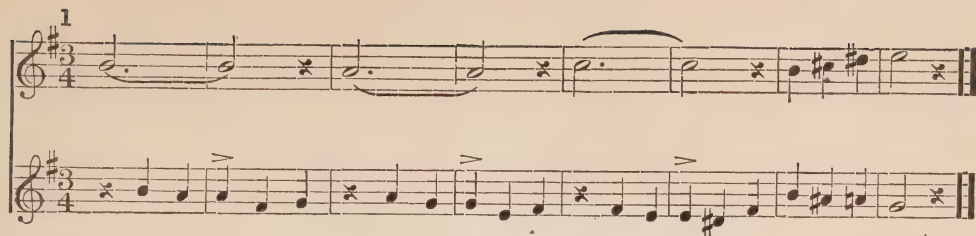


days fade out in fra-grant splen-dor, When the night-in-gale in ev'-ry
 sweet the sum-mer air per-fum - ing; From the soft gui - tar the sil-ver
 time, and fac-es glow with pleas-ure. Bod-ies bend and sway, ad-vanc-ing



vale is sing - ing, Then the gay gui-tars with mer-ry notes are ring-ing.
 notes are fall - ing, To the grass-y lawn the hap-py danc-ers call-ing.
 and re - treat-ing, All the air - y dance - 's ma - zy steps re-peat-ing.



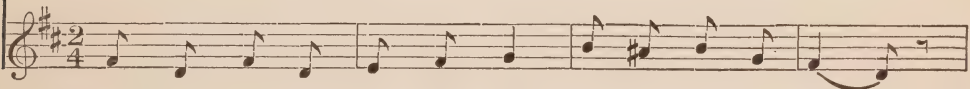


LEAVES AT PLAY

F. MENDELSSOHN



1. Scam - per lit - tle leaves, a - bout, In the au-tumn sun;
2. When you've run a month or so, Ve - ry tired you'll get;
3. So run on and have your play, Romp with all your might;

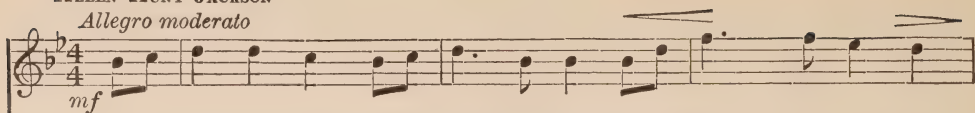


I can hear the old Wind shout, Laughing, laughing as you run.
 But the same old Wind, I know, Will be laugh-ing, laugh-ing yet.
 Dance a-cross the au-tumn day, While the sun is bright, is bright.



DOWN TO SLEEP

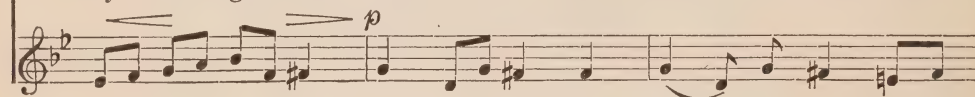
HELEN HUNT JACKSON

Allegro moderato

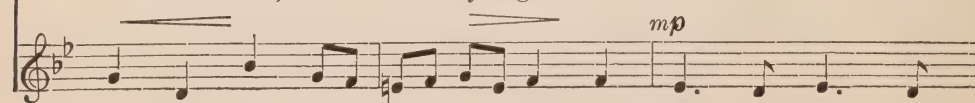
1. No - vem - ber woods are bare and still, No - vem - ber days are
 2. I nev - er knew be - fore what beds, So sweet to smell, so
 3. Each day I find new cov - er - lids Tucked in, and more sweet



clear and bright; Each noon burns up the morn - ing chill; The
 soft to touch, The for - est sifts and shapes and spreads; I
 eyes shut tight; Some-times the view - less moth - er bids Her



morn - ing snow is gone by night; Each day my steps grow
 nev - er knew be - fore how much Of hu - man sounds there
 ferns kneel down, full in my sight; I hear their cho - rus



soft, grow light, As through the woods I rev - 'rent creep,
 is in such Low tones as through the for - est sweep,
 of "good-night," And half I smile, and half I weep,



mf *dim. e rit.* *p*

And watch all things lie down . . . to sleep.
 When all wild things lie down . . . to sleep.
 And list while they lie down . . . to sleep.

mf *dim. e rit.* *p*

THE KING OF LOVE MY SHEPHERD IS

H. W. BAKER

1. The King of love my Shep-herd is, Whose goodness fail-eth nev - er;
 2. Where streams of liv - ing wa - ter flow My ransomed soul he lead - eth,
 3. Per - verse and fool - ish oft I strayed, But yet in, love he sought me,

(May be sung in the key of C)

I noth - ing lack if I am his, And he is mine for ev - er.
 And where the ver - dant pastures grow, With food ce - les - tial feed - eth.
 And on his shoulder gen - tly laid, And home, re - joic - ing, brought me.

SUMMER SPOILS

EMILE DURAND

Allegretto scherzando

pp

1, 2. Let us crawl, Creep, or sprawl Through the crum - bling

(May be sung in the key of A-flat or G.)

gar - den wall. (*Sshh!*) Then we sneak Up the creek, (*Sshh!*) 'Mongst the

ppp sotto voce

nod - ding lark - spur tall. (*Sshh!*) 1. Hold our breath, Still as death,
2. Now we turn Through the fern,

allegro sfz

In this clump of gold - en glow. Here is gold,
Back a - gain be - hind the sta - ble; Then with pleas - ure

s fz Andante

Rob - ber bold, . Seize and hold the treas - ure, so.
Put our treas - ure In a vase up - on the ta - ble.

G MINOR, HARMONIC FORM

MELODIC FORM

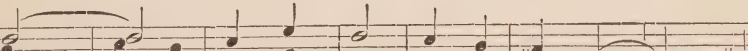
G MINOR, HARMONIC FORM MELODIC FORM

The musical notation shows two staves. The first staff, labeled "G MINOR, HARMONIC FORM", contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4. The second staff, labeled "MELODIC FORM", contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4. Both staves are in treble clef with one flat (Bb) in the key signature.

2

The image shows a musical score for the song 'The Rose Tree'. It consists of two staves, both in G major (one sharp) and 2/4 time. The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody starts on G4, moves to A4, then B4, and continues with eighth and quarter notes. The accompaniment starts on G3, moves to A3, then B3, and continues with eighth and quarter notes. The key signature has one sharp (F#) and the time signature is 2/4. The score ends with a double bar line.

3



The Bird Song

George Gershwin

4

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The melody is written in a soprano clef, and the piano part is in a bass clef. The piano part features a steady eighth-note accompaniment. The melody is simple and catchy, with a final measure that is a whole note chord.

5

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody starts on a whole note G4, followed by a half note A4, a quarter note Bb4, and a quarter note A4. The piano accompaniment starts with a whole note chord of G4 and Bb4, followed by a half note chord of A4 and Bb4, and a quarter note chord of G4 and Bb4. The score continues with various musical notations including eighth notes, sixteenth notes, and rests.

GIVE PLACE

ADELAIDE A. PROCTER

FRANZ SCHUBERT

1. Star - ry crowns of Heav - en Set in az - ure night!
 2. Snow - flakes pure and spot - less, Still, O, still re - main,
 3. Blos - soms, gen - tle blos - soms, Do not with - er yet;

PIANO
p

PIANO

Lin - ger yet a lit - tle Ere you hide your light:
 Bind - ing drear - y win - ter In your sil - ver chain:
 Still for you the sun shines, Still the dew's are wet:

Nay; let star - light fade . . a - way,
 Nay, but melt at once . . and bring
 Nay, but fade and with - er fast,

Her - ald - ing, her - ald - ing the day;
 Ra - diant, ra - diant, sun - ny spring!
 Fruit must come, fruit must come at last!

rit.

Star-light, fade a - way, Her-ald - ing the day!
 Melt at once and bring Radiant sun-ny spring!
 Fade and with-er fast, Fruit must come at last!

rit.

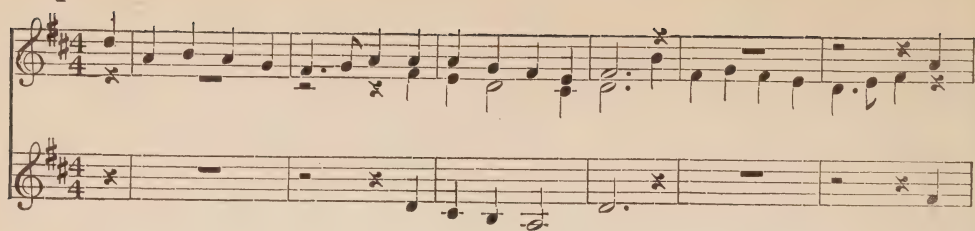
a tempo

1

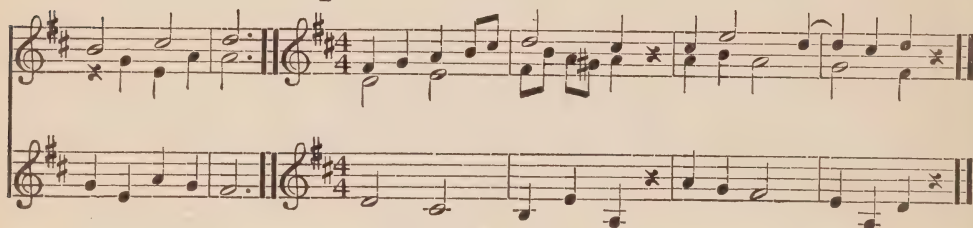
2

3

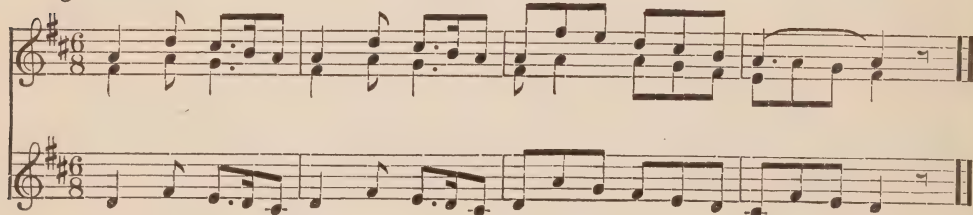
1



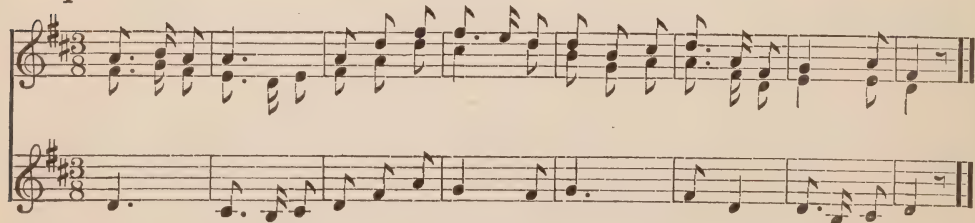
2



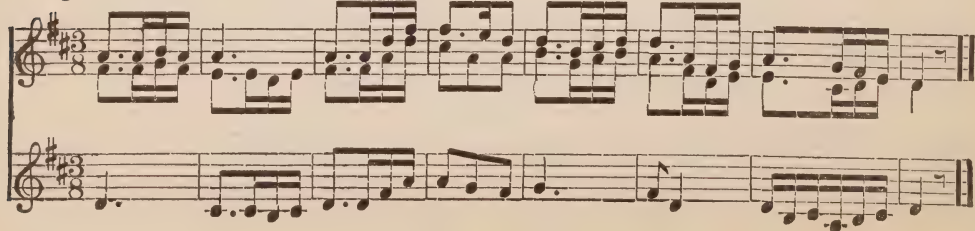
3



4



5



THE LITTLE RED OWL

MAY MORGAN

1. A lit-tle red owl in the old ap-ple tree, Too whoo! Too whoo!
2. While there he sits doz-ing and dream-ing by day, Too whoo! Too whoo!

1. A lit - tle red owl in the
2. While there he sits doz - ing and

The first staff of music, labeled 'Trio', contains measures 1 through 4. It is written in treble clef with a key signature of one sharp (F#). The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. Measure 2 contains a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. Measure 3 contains a half note A5, a quarter note B5, a quarter note C6, and a half note B5. Measure 4 contains a half note A5, a quarter note G5, a quarter note F#5, and a half note E5. The staff ends with a double bar line and a 3/4 time signature.

Too . . . whoo! Is drow-si - ly blink-ing and star-ing at me, Right
Too . . . whoo! The oth - er birds shun him and has - ten a-way; They

old ap - ple tree, Too whoo! Too whoo! Too whoo! Too whoo!
dream - ing by day, Too whoo! Too whoo! Too whoo! Too whoo!

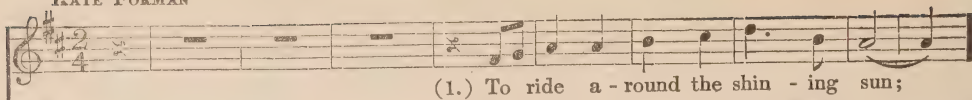
at him I'm star-ing, But he is not car- ing, He's eith- er a-sleep or pre-
know he'll go roaming For food in the gloaming, And woe to the bird or the

tend - ing	to	be!	Too	whoo!	.	.	.	.	.	.	.
mouse	in	[his	way!	Too	whoo!	.	.	.	.	.	.

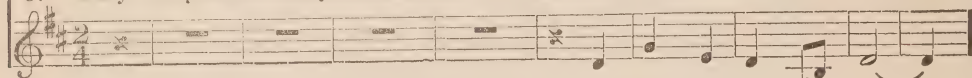
He's eith - er a - sleep or pre - tend - ing to be!
And woe to the bird or the mouse in his way!

YOUR BIRTHDAY

KATE FORMAN



1. You've jumped upon the whirling earth, To ride a-round the shin-ing sun;
2. We'd like to make a birth-day cake, The jol-ly can-dles would be fun;
3. May all your birthdays twinkle by, And grow in brightness ev-'ry one;



To ride a-round the sun;
The can-dles would be fun;
In bright-ness ev-'ry one;



We will not tease,
O, shall there be!
Each year for you,

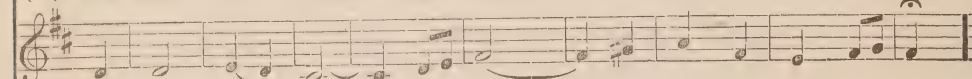
But tell us, please,
O, mer-ri-ly!
Be good and true,



We do not wish to tease, . . . But tell us, if you please, .
How man-y shall there be . . . To twin-kle mer-ri-ly? . .
And each glad year for you . . . Be wise and good and true, . .



(1.) How man-y times This year-ly jour-ney you've be-gun?

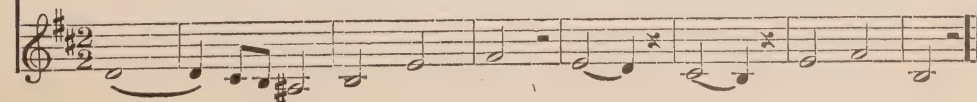
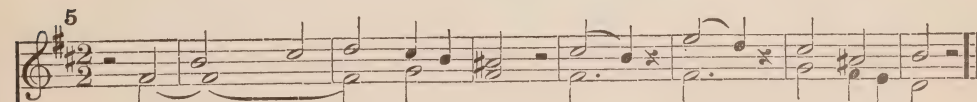
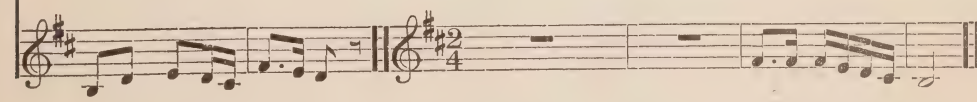
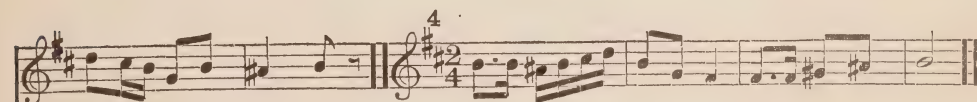
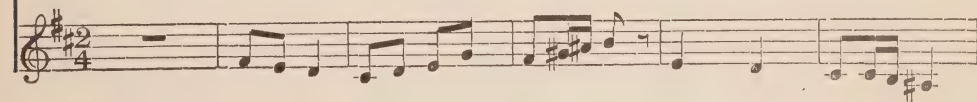
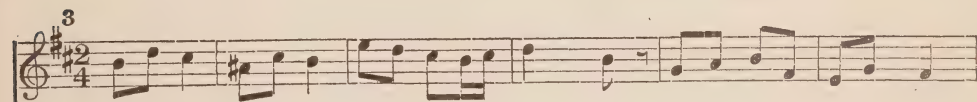
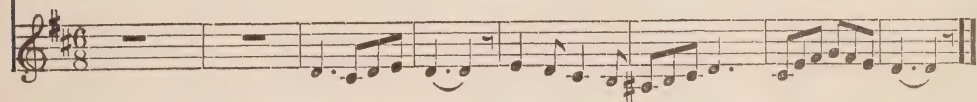
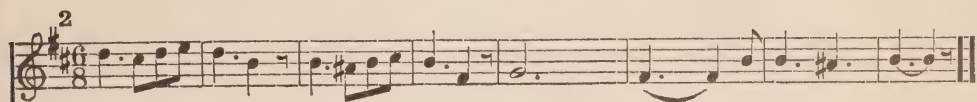
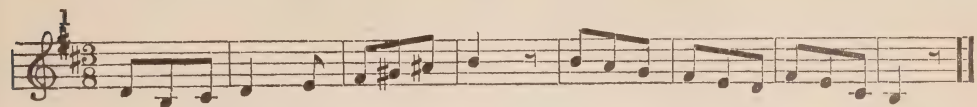


How man-y times This year-ly jour-ney you've be-gun?
How man-y times Have you . . . been round the shin-ing sun?
While all the time You ride . . . a-round the shin-ing sun.



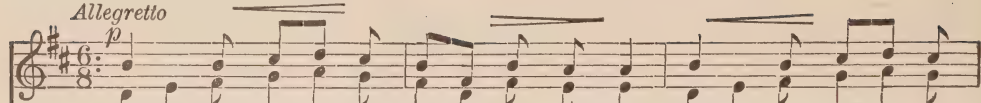
B MINOR, HARMONIC FORM

B MINOR, MELODIC FORM

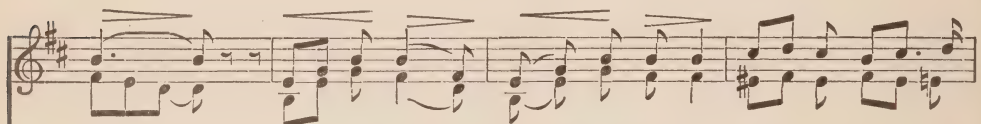


EGYPT

HENRY WADSWORTH LONGFELLOW

Allegretto

1. Still thro' E - gypt's des - ert plac - es, Flows the lord - ly
 2. Still the pyr - a - mids im - pe - rious Pierce the cloud - less



Nile, . . . From its banks the great stone fac - es Gaze with pa - tient
 skies, . . . And the sphinx stares with mys - te - rious Sol - emn, ston - y



smile. . . eyes. Ah! ah!



. ah! . . . ah! . . . ah!



FIFTH SECTION

The Triplet, and Nine-Eight and Twelve-Eight Measure

1

2

3

4

5

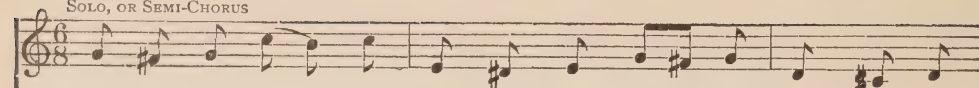
6

7

8

THE PILLOW

CLINTON SCOLLARD
SOLO, OR SEMI-CHORUS



1. Out of the earth I have made me a pil - low, Smooth'd it and
2. Day-time or night - time, noon-time or moon-time, Ev - er there's

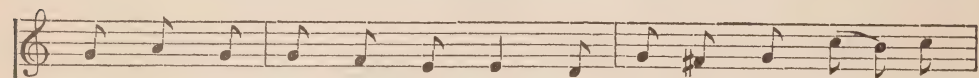
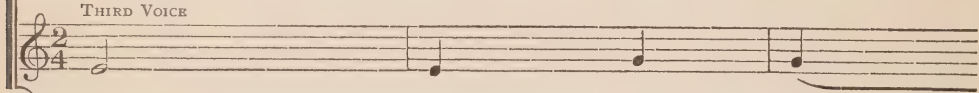
FIRST VOICE



SECOND VOICE

CHORUS (*humming*)

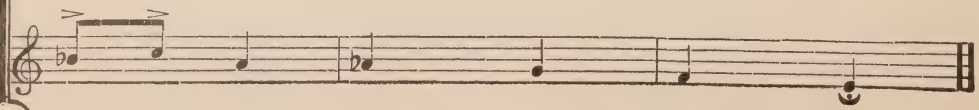
THIRD VOICE



moss'd it and grass'd it well o - ver; Un - der the trem-u-lous
some-thing to lure me and hold me; You know the charm there



leaves of the wil - low, Lo, it is there I have made me a pil - low.
is in the June-time! Day-time or night-time, noon-time or moon-time.

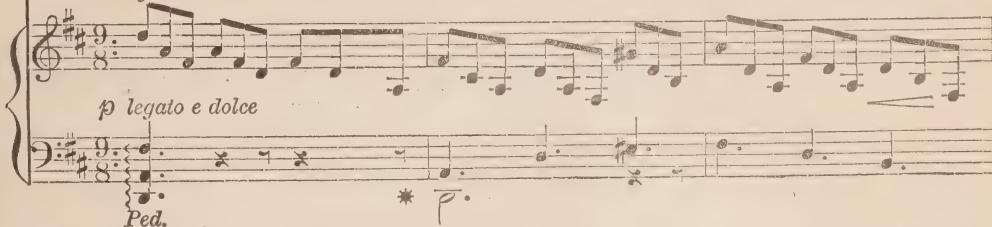


THE MORNING STAR

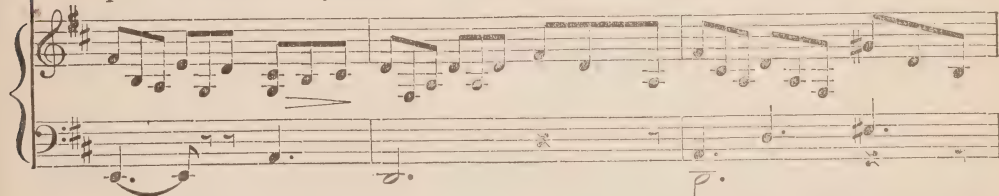
W. W. GILCHRIST

Allegretto p dolce

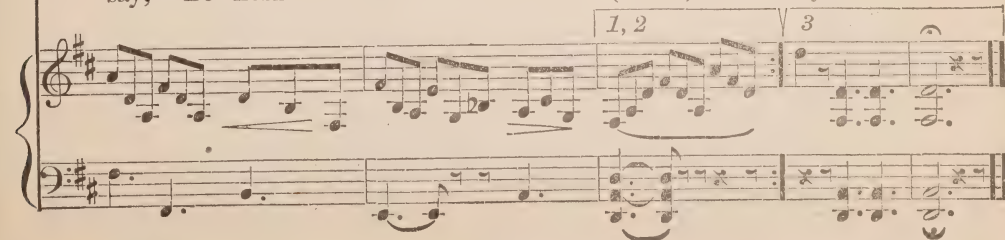
1. Beau - ti - ful, beau-ti-ful Morn-ing Star, . . Star of
2. Beau - ti - ful Star, you seem to say, . . "Be-hold the
3. Beau - ti - ful, beau-ti-ful Morn-ing Star, . . Star of

*Allegretto**p legato e dolce*

hope to the world you are! Yes - ter-day's bur-dens were hard to
 dawn of an - oth - er day." Beau - ti - ful her - ald, a promise of
 hope to the world you are! The night . . is pass'd; to the world you



bear, The night brought dark-ness ev-'ry-where.
 light You give the world ere you take your flight.
 say, "Be-hold the dawn of a bet-ter (Omit.) day."



SANTA LUCIA

Translated from the Italian.

Neapolitan Boat-Song.

Moderato.

mf

1. Moon-light, so sweet and pale, From hea-ven fall-ing ; Wave-lets that mur-mur low,
2. Soft winds that come and go, Cool-ness are bringing, Bear-ing on gen-tle wings
3. O joy! to lie at rest, Drift-ing and dreaming On o-cean's peace-ful breast,

Moderato.

mf

To us are call-ing. White is the sum-mer night ; Sum-mer sea,
Ech-oes of sing-ing. Waits the light boat for thee, Float o'er the
'Neath moon-light gleam-ing! Bride of the sum-mer sea, Na-ples, thy

sil-ver bright.
waves with me.
child to be!

San-ta Lu-ci-a! San-ta Lu-ci-a!
San-ta Lu-ci-a! San-ta Lu-ci-a!
San-ta Lu-ci-a! San-ta Lu-ci-a!

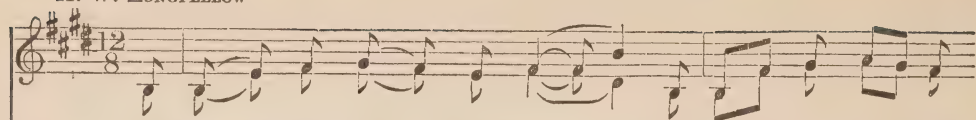
rall.

p

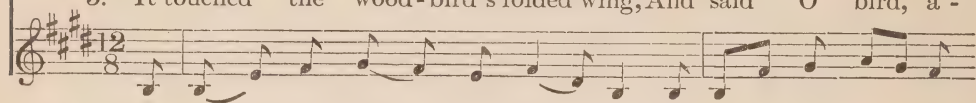
rall.

DAYBREAK

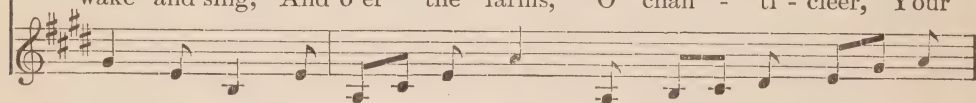
H. W. LONGFELLOW



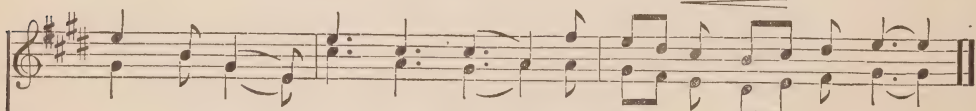
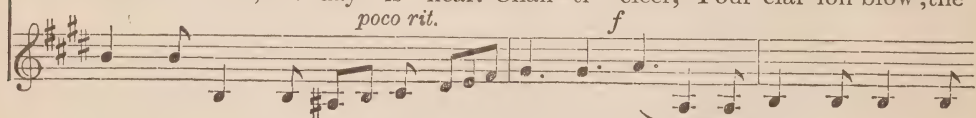
1. A wind came up out of the sea . . And said "O mists make
2. It hur - ried land - ward far a-way, And cried "A - wake! it
3. It touched the wood-bird's folded wing, And said "O bird, a -



room for me." It hailed the ships, and cried "Sail on, Ye
is the day." It said un - to the for - est "Shout! Hang
wake and sing," And o'er the farms, "O chan - ti - cleer, Your



mar - i - ners, the night is gone. Sail on, sail, . Ye mar - i - ners, the
all your leaf - y ban - ners out. Shout, O shout, Hang all your leaf - y
clar-ion blow; the day is near. Chan - ti - cleer, Your clar-ion blow; the



night is gone, Sail on, sail, Sail on, the night is gone."
ban - ners out, Shout, O shout, Hang all your ban - ners out!"
day is near, Chan - ti - cleer, The day, the day is near."



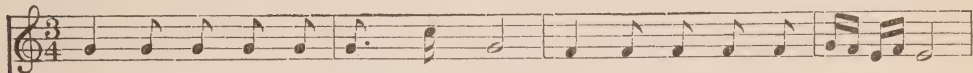
SIXTH SECTION

Further Study of Minor Keys, with their Relative and Tonic Major Keys

THE MINUET

JULIA W. BINGHAM

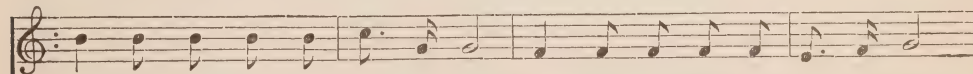
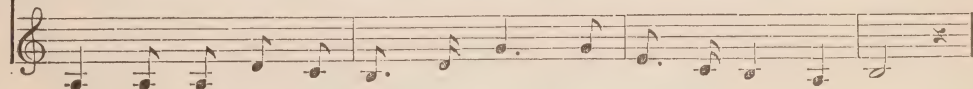
W. A. MOZART



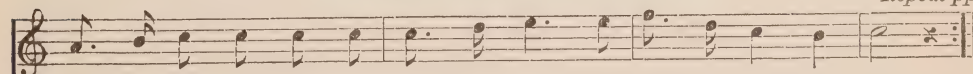
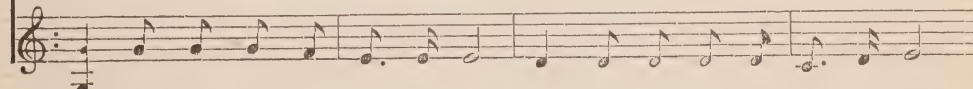
1. In days of hoop, and powdered hair, Those days of formal etiquette,
2. Above his lady's outstretch'd hand Each gallant bends right gracefully;



When men were brave and ladies fair, They danc'd the minuet.
With gracious mien and manner grand She sweeps a courtesy.

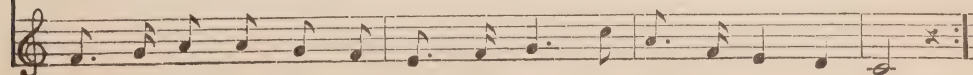


With head erect and pointed toe, With measured paces to and fro,
The whirling dance of modern days Those lords and ladies would amaze;



Repeat pp

With a stately step and bowing low, They danc'd the minuet.
Yet the minuet we still must praise, For grace and dignity.

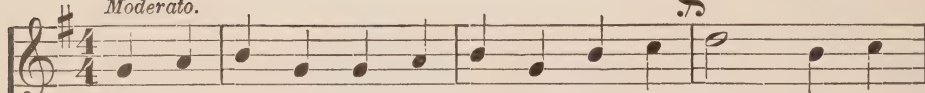




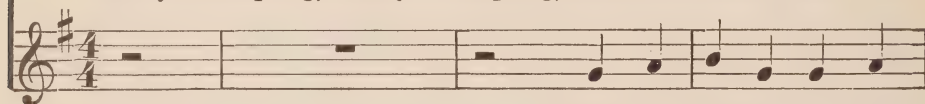
TWO-PART ROUND

French.

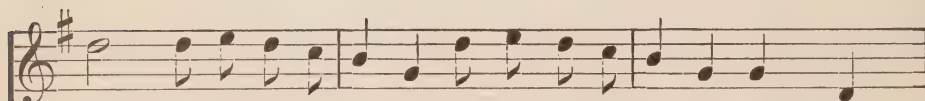
Moderato.



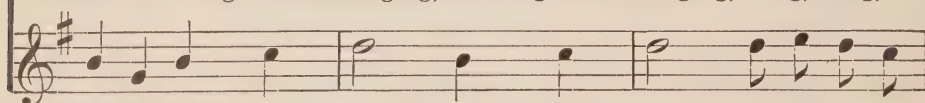
Are you sleep-ing, are you sleep-ing, broth-er James? broth - er



Are you sleeping, broth-er,



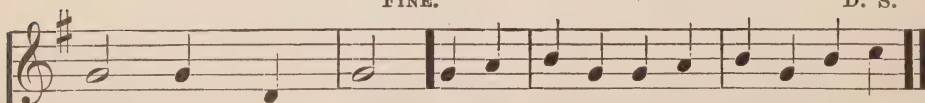
James? Morning bells are ringing, Morning bells are ringing, Ding, dong,



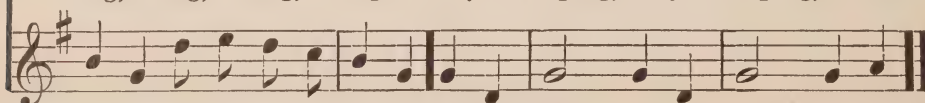
sleeping, broth - er James? broth - er James? Morning bells are

FINE.

D. S.



ding, ding, dong, ding. Are you sleeping, are you sleeping, brother



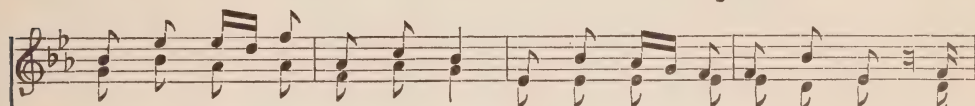
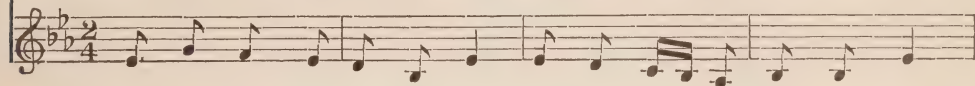
ringing, morning bells are ringing. Ding, dong, ding, ding, dong, ding. Are you

THE FORGE

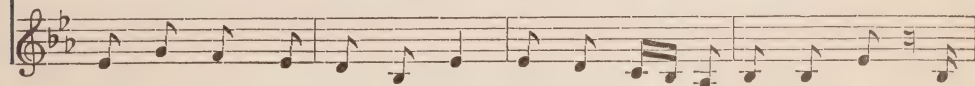
JEAN BASSETT

Vivace

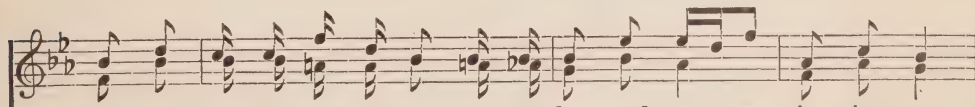
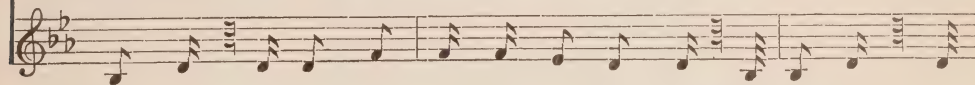
1. Hear the clanging of the forge, Watch the fire so bright-ly glow;
 2. Hors-es standing in a row, Toss their heads im-pa-tient-ly,



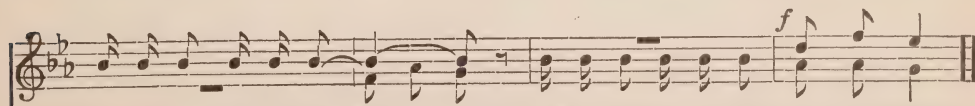
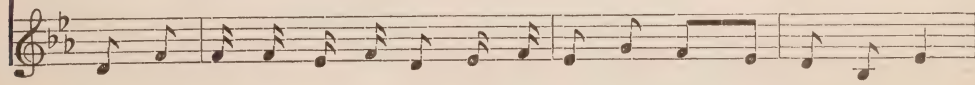
See the smith with mighty arm Strike the steel a ring-ing blow. Ca-
 While the forge beneath the blow Sings its song right merri-ly.



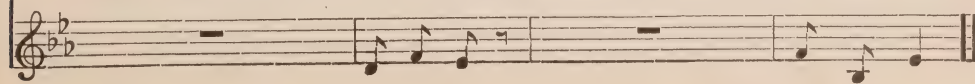
chink-a, ca-chink-a, Hear the forge ring-ing! Ca-chink-a, Ca-



chink-a, That's the song it's singing! So clear and strong is its song,



Chinkachink, chinkachink, Clear and strong, Chinkachink, chinkachink, Is its song.

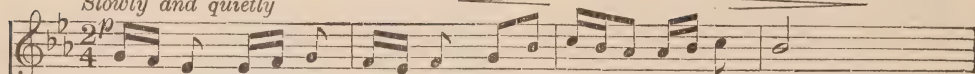


SHADOWS

HARRIET F. BLODGETT

Slowly and quietly

MARGARET RUTHVEN LANG



1. In the night the shad-ows creep, Soft, soft and slow,
- 2 To and fro the shad-ows pass, Faint, faint and dim,
3. As they sing a cra - dle - song, Sweet, sweet and low,



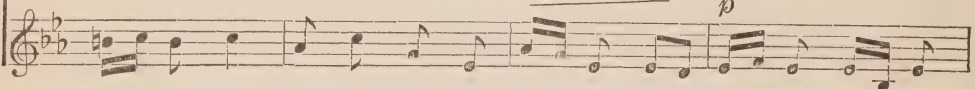
Soft, soft, soft and slow,
Faint, faint, faint and dim,
Sweet, sweet, sweet and low,



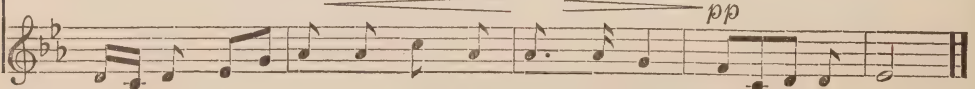
From the for - est dark and deep, Soft, soft and slow. From the mountain
Leav - ing on the mead - ow grass, Faint, faint and dim, Of their foot-steps
To the world the night-time long, Sweet, sweet and low, Sing a song of



and the sea, Steal - ing ve - ry si - lent - ly, Till their dusk - y
not a mark; If you wak - ened them to hark Could you hear them,
lul - la - by, While the wea - ry earth and sky Slum - ber all the

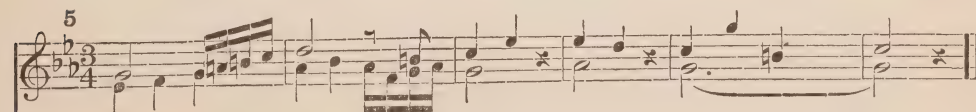
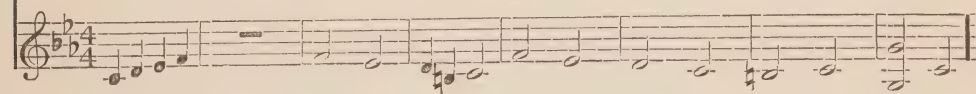
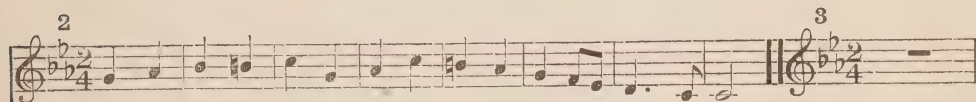


wings are furred Round a - bout the wea - ry world, Soft and low.
it would seem That you lis - tened in a dream, Soft and low.
dark - ness through, In the star - light and the dew, Soft and low.



C MINOR, HARMONIC FORM

MELODIC FORM

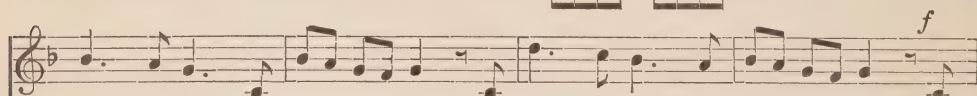


THE HAPPY FARMER

FREDERICK MANLEY

mf Allegretto

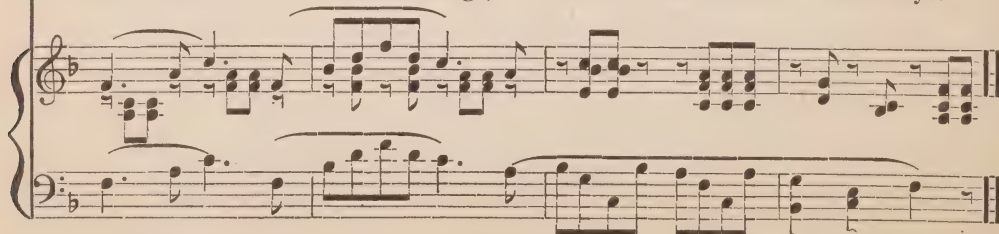
1. { A flash - ing radiance comes at dawn And calls me forth to wel - come toil A -
 2. { mong the rows of gold - en corn And fields of rich and bounteous soil; Its
 3. { The lit - tle val - leys smile at me, The birds sing greetings all a - round, The
 brook - lets wink so ro - guish - ly And glance a - long with joy - ful sound; Their
 My soul is rich in si - lent songs, Oh! sweet - er far than ut - tered lays Of
 birds that make harmonious throngs In all the dap - pled woodland ways: The

Allegretto

bright rays dai - ly pierce my heart And fill it full of sun - ny mirth. A
 glad - ness dai - ly brings my heart A flood of thank - ful - ness and mirth. The
 joy of flow'rs is in my heart, And fills it full of danc - ing mirth. My

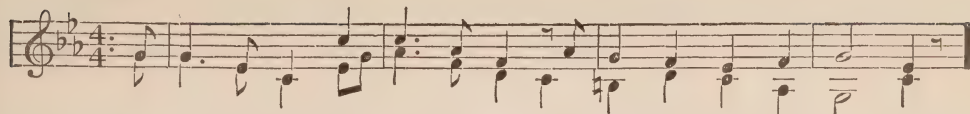


flash - ing ra - diance comes at dawn And calls me forth to wel - come toil.
 lit - tle val - leys smile at me, The birds sing greet - ings all a - round.
 soul is rich in si - lent songs, Oh! sweet - er far than ut - tered lays.



THE TREASURE-SEEKER

N. EARLE



1. They tell the sto - ry of a man Who roam'd the wide world o - ver,
2. Till, com-ing home, a tired old man, Dis - cour-aged and down-heart-ed;



And spent his whole life try - ing To find a four-leaf clo - ver.
He threw him-self up - on the ground, But quick a - gain up - start - ed;



For this, once found, would bring him peace And hap - pi - ness for - ev - er.
For there, be - fore his own house-door, And spread the whole field o - ver,



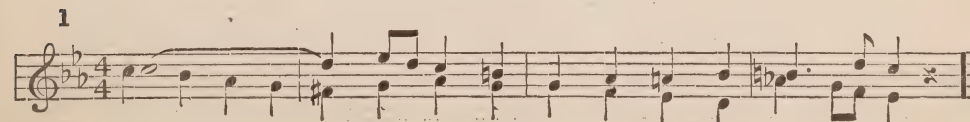
And so he roam'd and sought in vain, He found the treas - ure nev - er.
Were grow-ing fra - grant bunch-es Of long-sought four - leaf clo - ver.

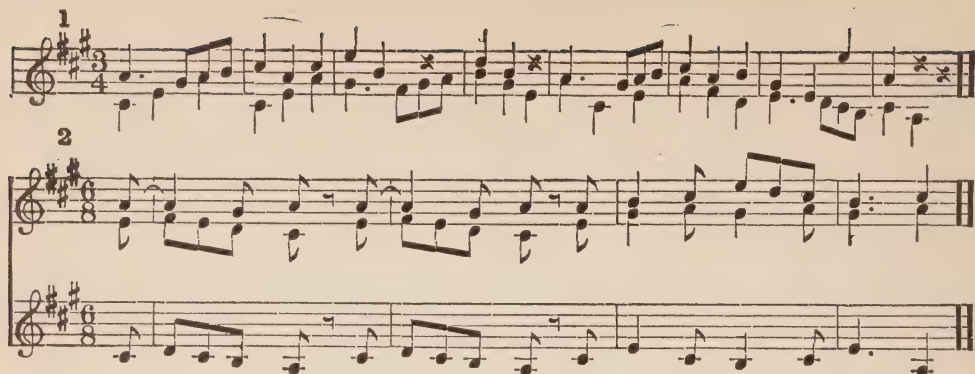


Dear heart, there comes the tru - est joy To those who seek it nev - er;

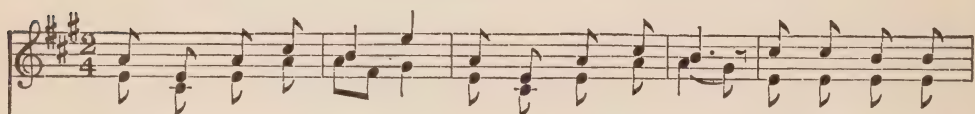


And hap - pi - ness, in du - ty's field, Re - wards the do - er ev - er.

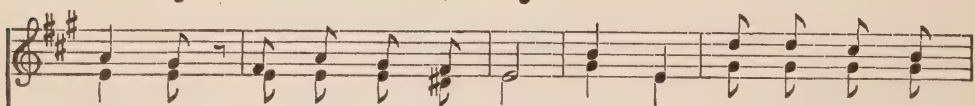
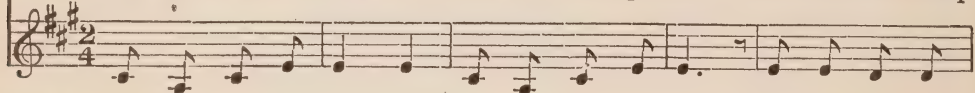




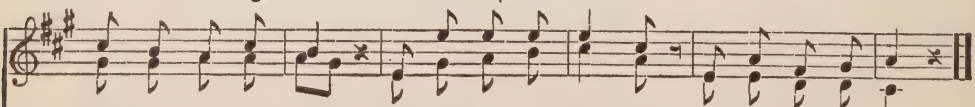
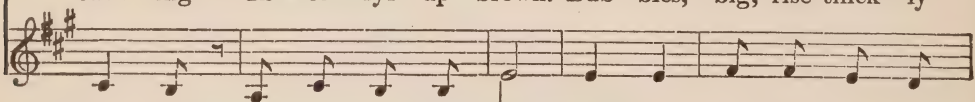
SUGARING OFF



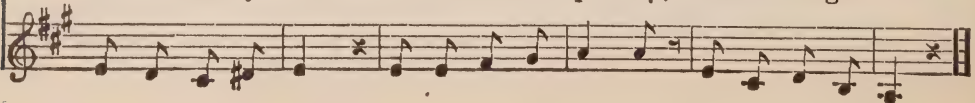
1. Days are warm and sun - ny, Nights are crisp and cold, Sap as sweet as
2. See, the sap is drip-ping From the spouts of tin, Lit-tle lips are
3. Hear the brisk fire burn-ing For the "boiling down," Watch the clear sap

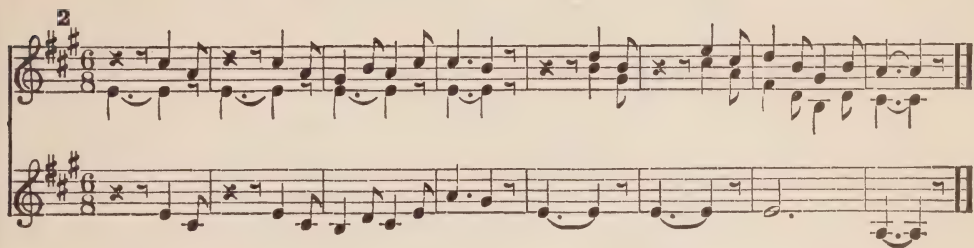
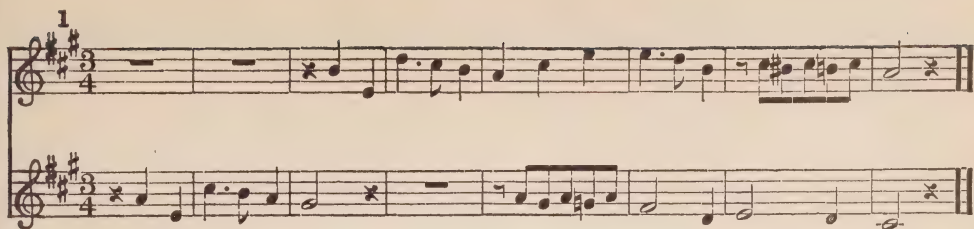


hon - ey, All the ma-ples hold. First-rate sug-ar weath-er,
 sip - ping Sweet drops, clear and thin. Flakes the air are dim-ming,
 turn - ing In - to syr-up brown. Bub-bles, big, rise thick - ly



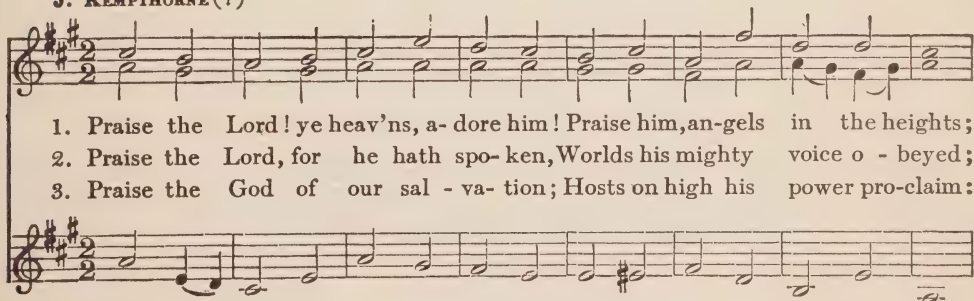
Keen and fresh the breeze; Let's be off to - geth - er To the sug-ar-trees!
 Gent - ly falls the snow; In - to buck-ets brimming Still the swift drops flow.
 In - to cream-y froth; When it hard-ens quick-ly, We will "sug-ar off."



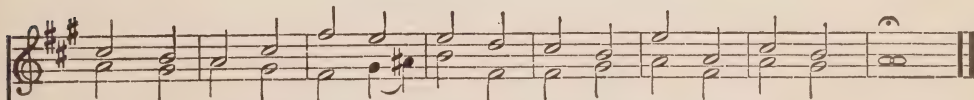
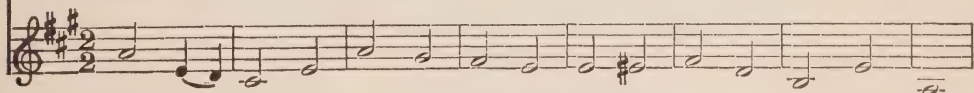


PRAISE THE LORD

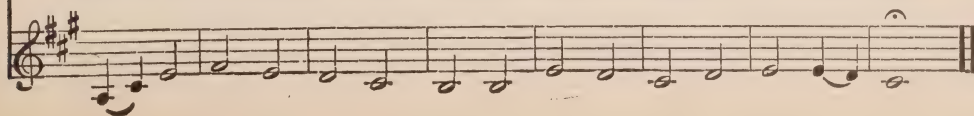
J. KEMPTHORNE (?)



1. Praise the Lord! ye heav'ns, a-dore him! Praise him, an-gels in the heights;
2. Praise the Lord, for he hath spo-ken, Worlds his mighty voice o-beyed;
3. Praise the God of our sal-va-tion; Hosts on high his power pro-claim:

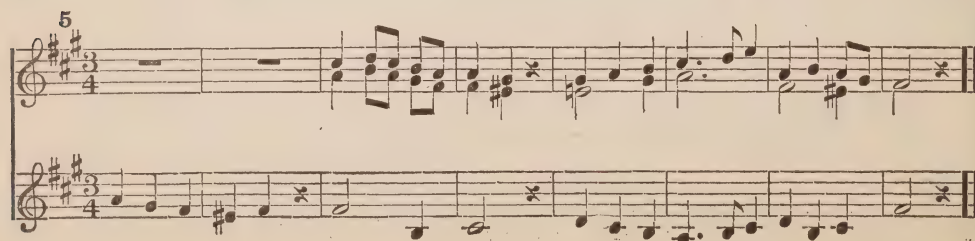
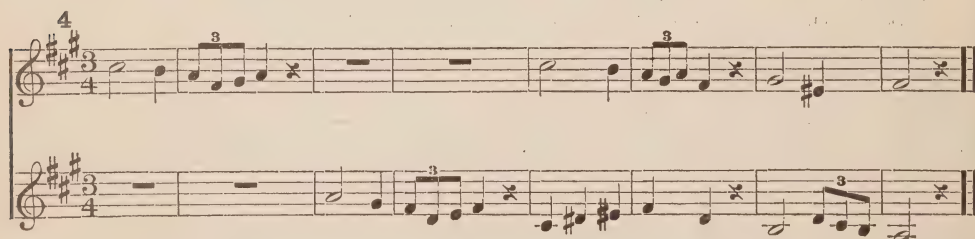
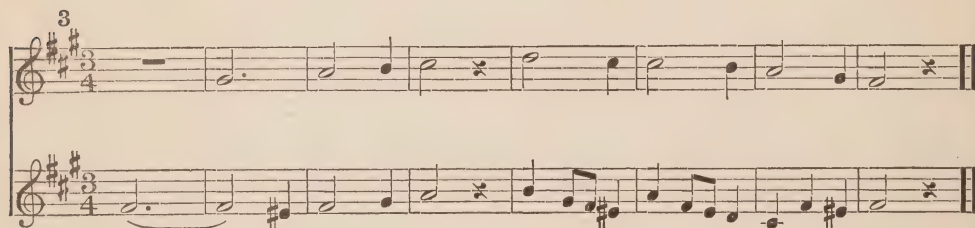
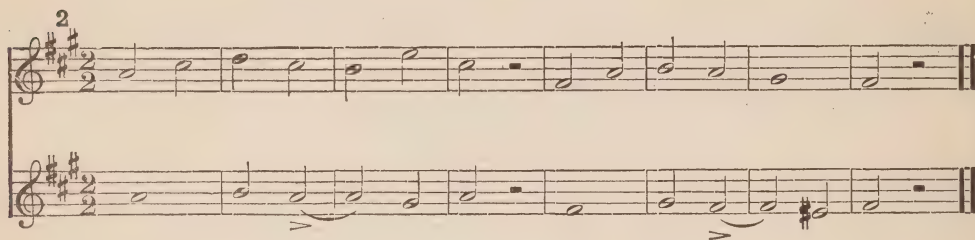
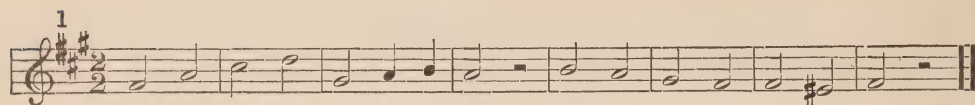
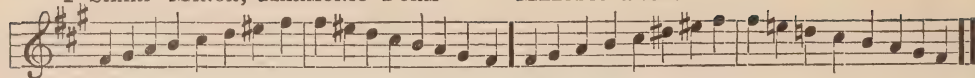


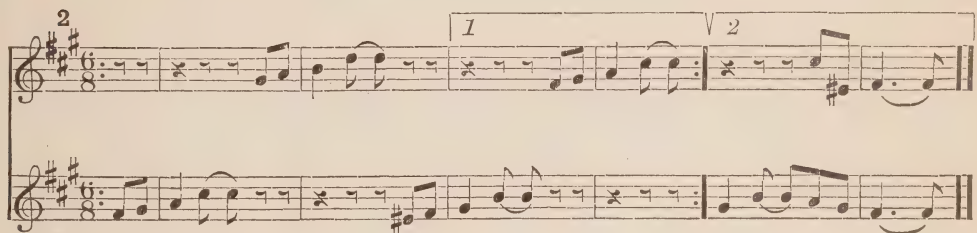
Sun and moon, re-joice be-fore him, Praise him, all ye stars of light.
 Laws that nev-er can be bro-ken For their guid-ance he hath made.
 Heaven and earth and all cre-a-tion Praise and mag-ni-fy his name.



F-SHARP MINOR, HARMONIC FORM

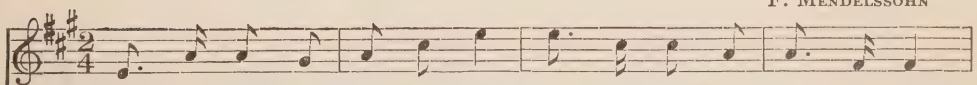
MELODIC FORM



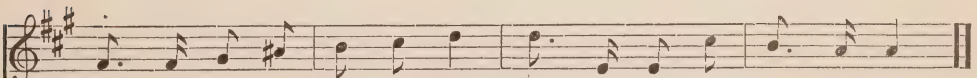


BOYS WANTED

F. MENDELSSOHN



1. Boys of spir - it, boys of will, Boys of mus-cle, brain and pow'r,
2. Not the weak and whin-ing drones That all trou-ble mag - ni - fy—
3. Do what-e'er you have to do With a true and ear - nest zeal.



Fit to cope with an - y - thing—These are want - ed ev - 'ry hour.
 Not the watchword, "O, I can't," But that oth - er one, "I'll try."
 Bend your sin - ews to the task—Put your shoulder to the wheel.



A SPRING LILT

HERMAN DA COSTA

CHARLES GOUNOD

Allegro

mf
Who will come a - roam - ing, Who will come a - roam - ing,

ff Come with me to - day? . . *p leggiero* There's a rip - ple on the
And the bar - ren woods are

ril. riv - er, where the wa - ter is a - gleam ; There's a brown bird
bloom - ing, and its peo - ple are a - wing ; For o'er hill, o'er

stream.
spring.
sing - ing, sing - ing to its sha - dow in the stream. There's a
hill and dale they hear the com - ing of the spring. And the

rip - ple on the riv - er, where the wa - ter is a -
bar - ren woods are bloom - ing, and its peo - ple are a -

gleam; There's a brown bird sing - ing, sing - ing to its
wing; For o'er hill, o'er hill and dale they hear the

shad - ow in the stream, To its shad - ow in the stream,
com - ing of the spring, Hear the com - ing of the spring,

To its shad - ow in the stream.
Hear the (Omit) com - ing . . of the spring.

1

System 1, measures 1-4. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a time signature of 6/8. It contains eighth and sixteenth notes, some beamed together. The bottom staff is in treble clef with the same key signature and time signature, containing eighth and sixteenth notes.

2

System 2, measures 5-8. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a time signature of 3/4. It contains eighth and sixteenth notes, some beamed together, and some measures end with a double bar line and a repeat sign. The bottom staff is in treble clef with the same key signature and time signature, containing eighth and sixteenth notes.

3

System 3, measures 9-12. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a time signature of 3/8. It contains eighth and sixteenth notes, some beamed together. The bottom staff is in treble clef with the same key signature and time signature, containing eighth and sixteenth notes.

System 4, measures 13-16. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a time signature of 3/8. It contains eighth and sixteenth notes, some beamed together. The bottom staff is in treble clef with the same key signature and time signature, containing eighth and sixteenth notes.

4

System 5, measures 17-20. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a time signature of 3/4. It contains eighth and sixteenth notes, some beamed together, and some measures end with a double bar line and a repeat sign. The bottom staff is in treble clef with the same key signature and time signature, containing eighth and sixteenth notes.

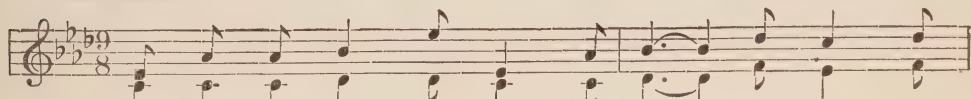
1



THE AIR-SHIP

JEAN BASSETT

DONALD LACHLAN



1. Dim in a blue and ra - dant sky, Where fleec - y
2. Swift as the wind it cleaves the air, It darts and
3. High - er and high - er doth it rise, Till it is



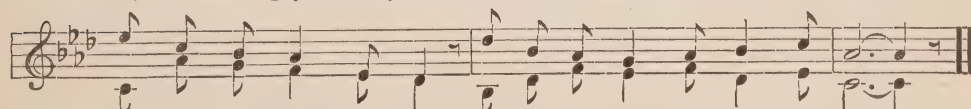
clouds float i - dly by, A cu - rious craft now is sail - ing
cir - cles here and there, Till ne'er a bird can with it com -
lost . . in az - ure skies, On toward the world that be-yond us



high, A cu - rious craft now is sail - ing high. O air - ship, up in the
pare, 'Till ne'er a bird can with it com - pare. O air - ship, hur - ry - ing
lies, On toward the world that beyond us lies. O air - ship, speeding so



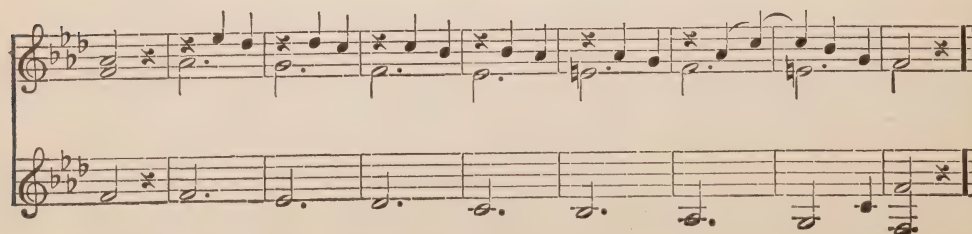
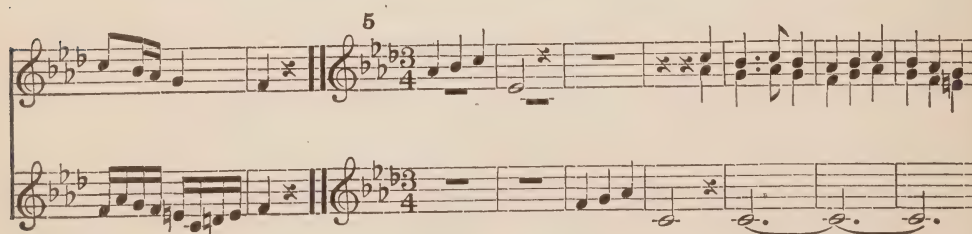
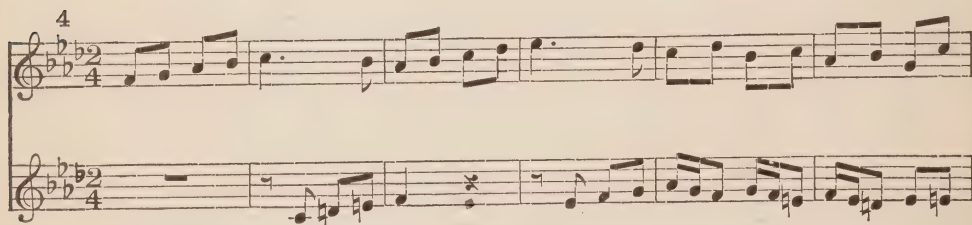
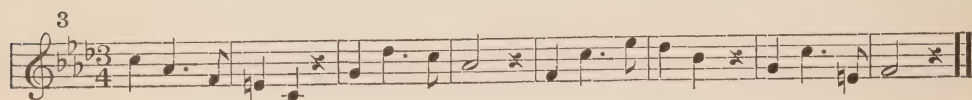
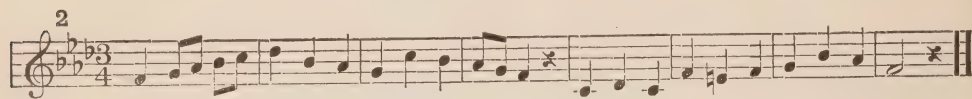
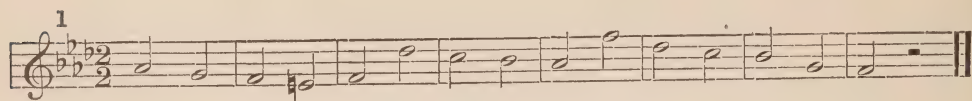
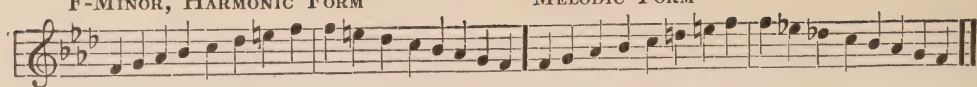
blue, How I would like to sail with you! Take me a - way with you,
past, How I would like to sail so fast! Take me a - loft with you,
far, Thread - ing your way 'twixt star and star, Car - ry me up with you,



Take me a - way with you, Take me a - way to fly with you!
Take me a - loft with you, Take me a - loft to sail so fast!
Car - ry me up with you, Car - ry me up to yon - der star!

F-MINOR, HARMONIC FORM

MELODIC FORM

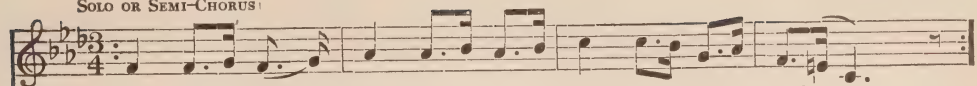


CURFEW

Swedish Folksong

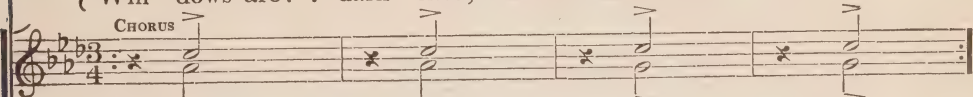
HENRY WADSWORTH LONGFELLOW

SOLO OR SEMI-CHORUS:

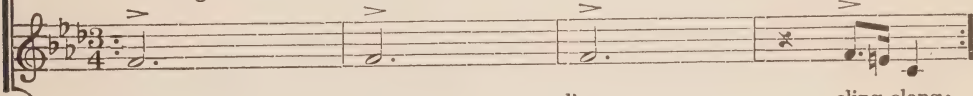


1. { Sol - emn - ly, . . mourn - ful - ly, Deal - ing its dole,
The Cur - few . . bell is be - gin - ning to toll.
2. { Song sinks in - to si - lence, The sto - ry is told;
Win - dows are . . dark - ened, The hearth - stone is cold.

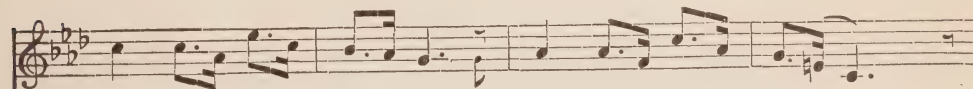
CHORUS



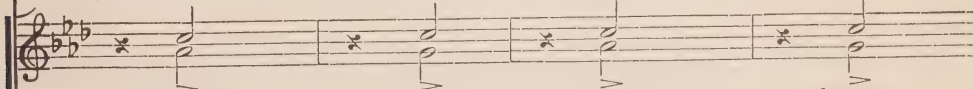
Clang-mm clang-mm clang-mm clang-mm; . . .



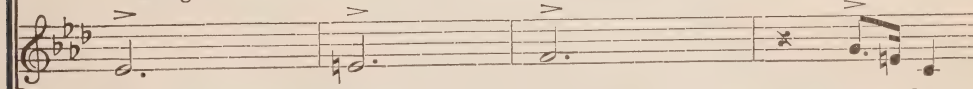
Cling-mm cling-mm cling-mm cling, clang;



Cov - er the em - bers, Put out the light;
Dark - er and dark - er The black shad - ows fall;



Clang-mm clang-mm clang-mm clang-mm; . . .



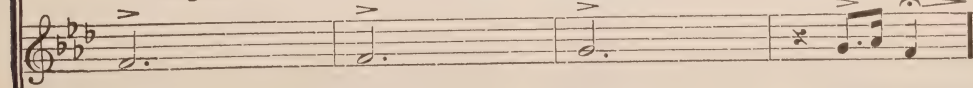
Cling-mm cling-mm cling-mm cling, clang;



Toil comes with the morn - ing, And rest with the night.
Sleep and ob - liv - i - on Reign o - ver all!



Clang-mm clang-mm clang-mm clang-mm. . . .

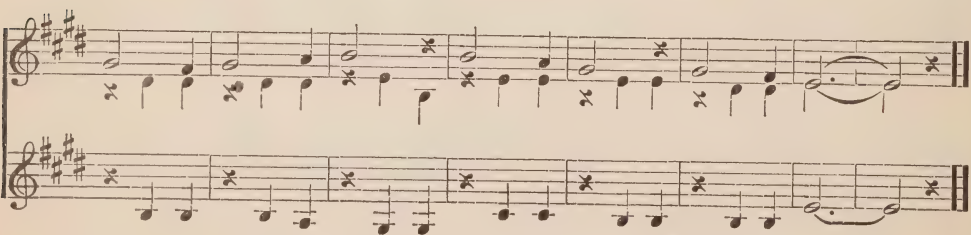
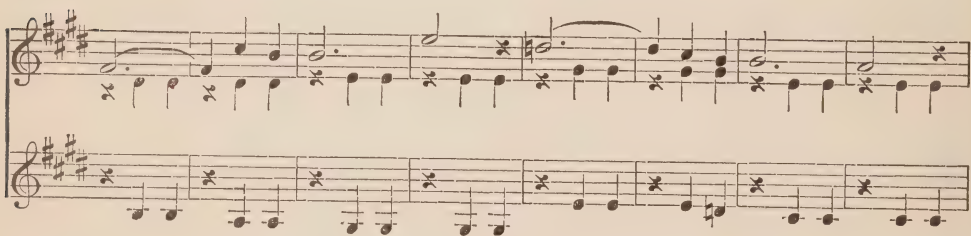
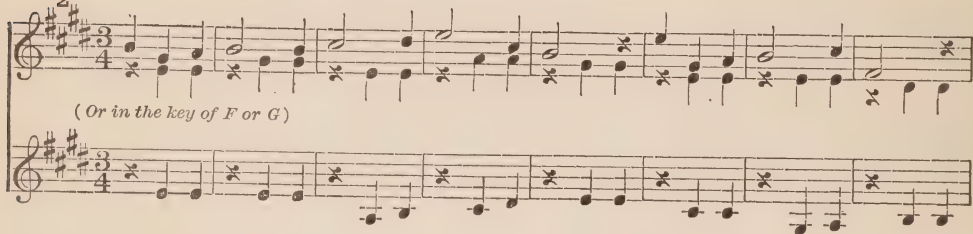


Cling-mm cling-mm cling-mm cling, clang-mm.

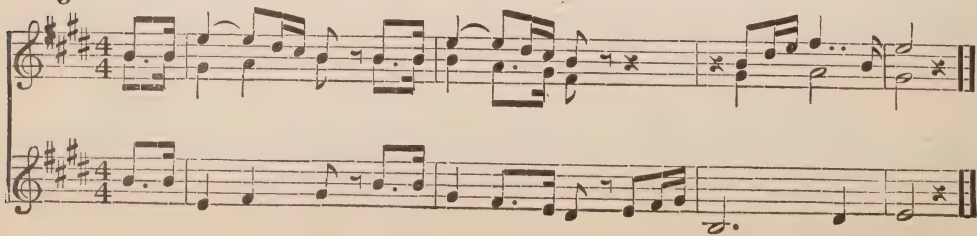
1

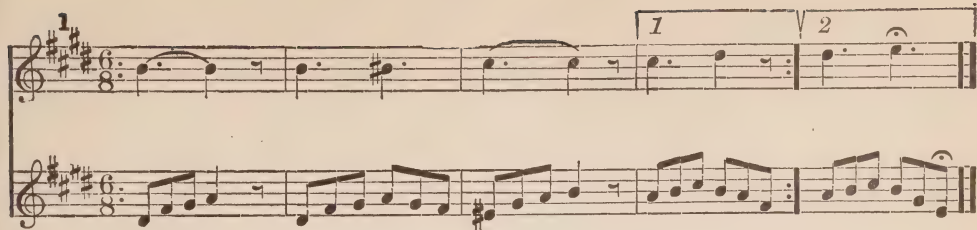


2



3

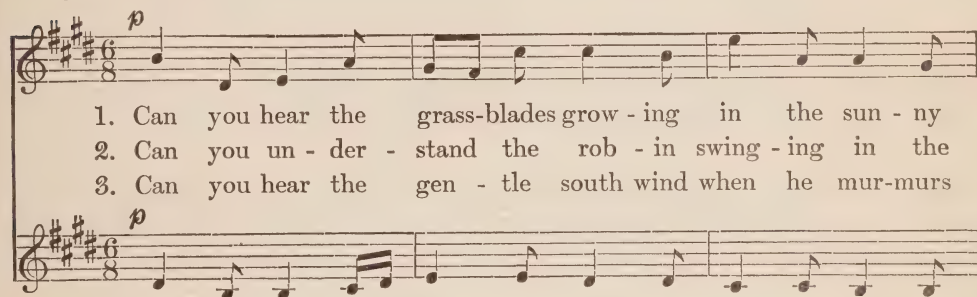




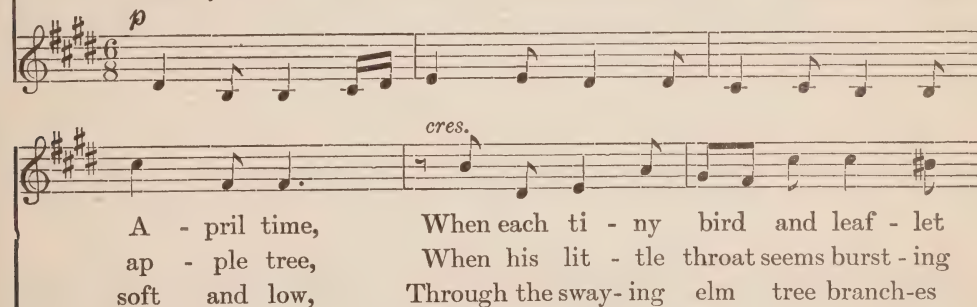
SPRING VOICES

OLIVE A. SMITH

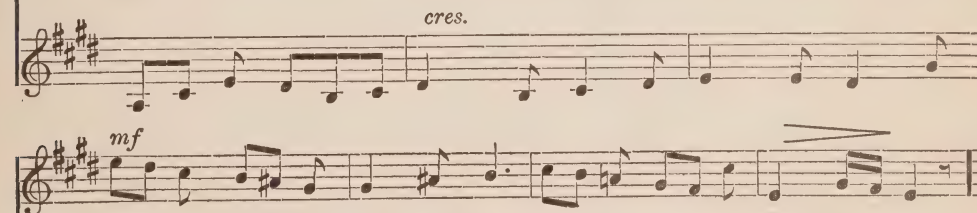
F. MENDELSSOHN



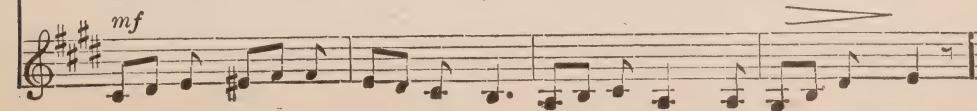
1. Can you hear the grass-blades grow - ing in the sun - ny
2. Can you un - der - stand the rob - in swing - ing in the
3. Can you hear the gen - tle south wind when he mur-murs



A - pril time, When each ti - ny bird and leaf - let
ap - ple tree, When his lit - tle throat seems burst - ing
soft and low, Through the sway - ing elm tree branch-es



danc-es to a fair - y chime, danc-es to a fair - y chime?
with that joy - ful mel - o - dy, with that joy - ful mel - o - dy?
where the sun-beams come and go, where the sun-beams come and go?



C-SHARP MINOR, HARMONIC FORM

MELODIC FORM

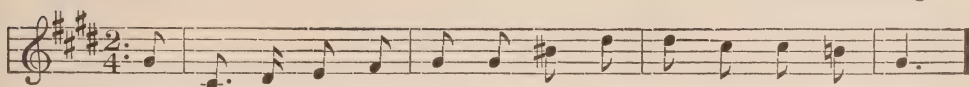
Example 1. *Harmony, harmonic form* *harmonic form*

[illegible][illegible]

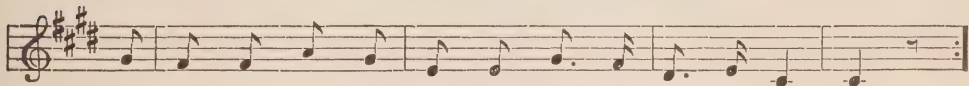
GOOD NIGHT

EDNA DEAN PROCTOR

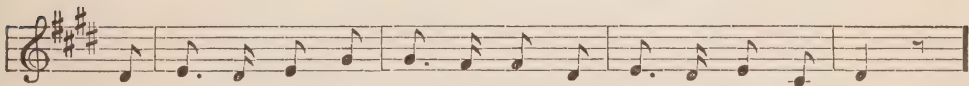
Swedish Folksong



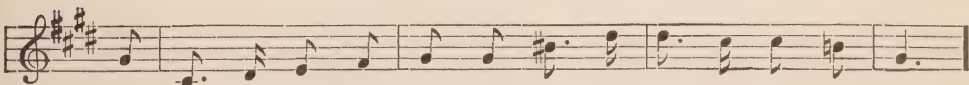
1. { Now fades the sun, and one by one The stars gleam soft and fair;
 { But on - ly si - lent dews dis - till, To fall in fair - y rain;
 2. { And down the lawn the ros - es droop Their crimson and their snow;
 { Good night! good night! the moon will light The east before the dawn,



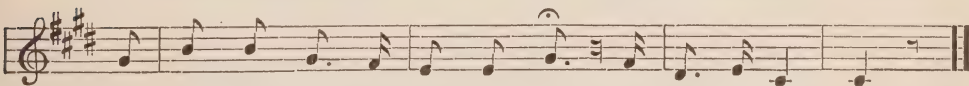
- { No rob - in sings, no swal - low wings Its flight in air . .
 { And on - ly whis - p'ring breez - es thrill The grove and plain. .
 { And pop - pies hide their scar - let pride, And wait to blow, .
 { And stars a - rise to gem the skies, And jour - ney on. .



The li - ly slum - bers on the lake, Where not a rip - ple stirs;
 Good - night, and sweetest dreams be thine, Through all their shining way,



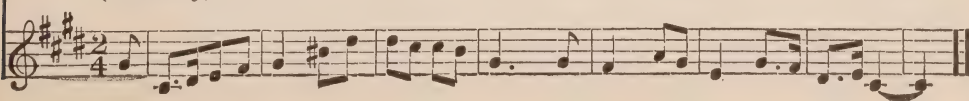
The hare lies crouch'd a - mid the brake, The partridge 'neath the firs;
 Till dark - ness goes and bird and rose With rap - ture greet the day.



The li - ly slum - bers on the lake; No rip - ple stirs. .
 Good - night! and sweet - est dreams be thine Un - til the day. . .



(Humming)



GROWN-UP LAND

W. R. SPENCE

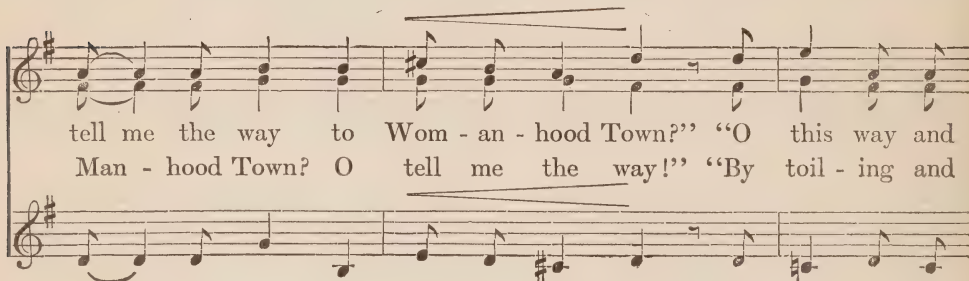
Moderato

Solo

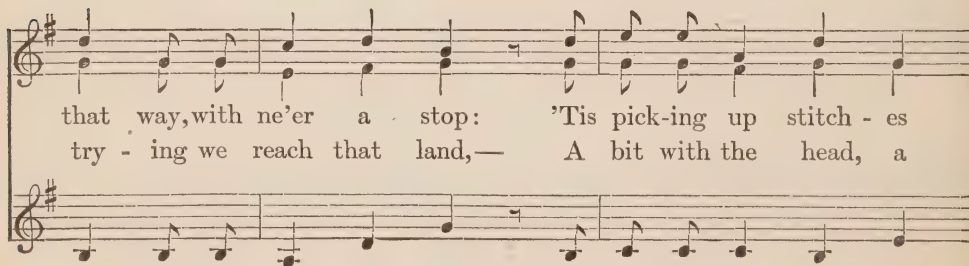
CHORUS



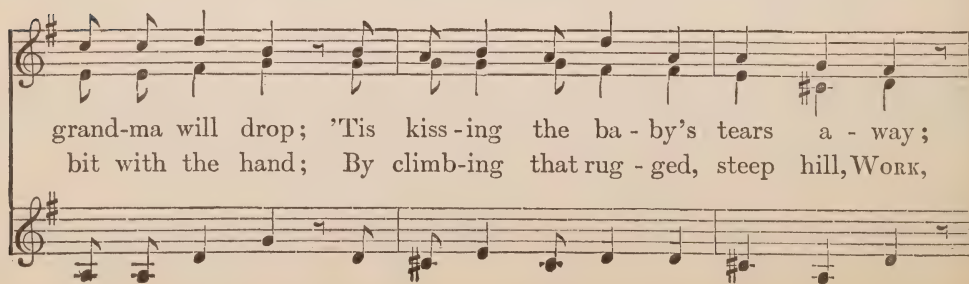
1. "Good mor - row, fair maid, with lash - es brown, Can you
 2. "Just wait, my brave lad, one mo - ment, pray! Where is



tell me the way to Wom - an - hood Town?" "O this way and
 Man - hood Town? O tell me the way!" "By toil - ing and



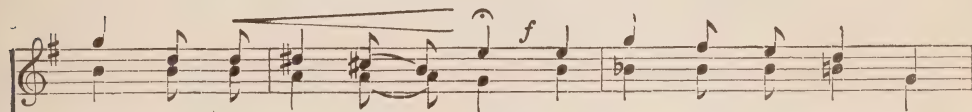
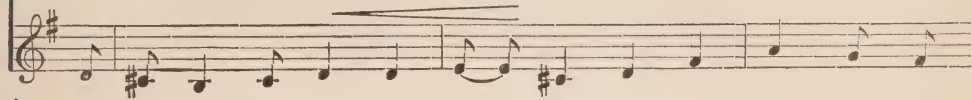
that way, with ne'er a stop: 'Tis pick - ing up stitch - es
 try - ing we reach that land, — A bit with the head, a



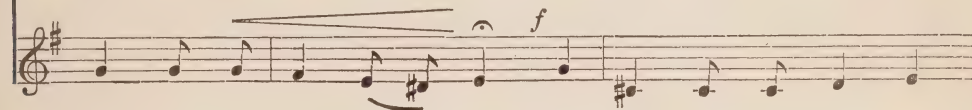
grand-ma will drop; 'Tis kiss - ing the ba - by's tears a - way;
 bit with the hand; By climb - ing that rug - ged, steep hill, Work,



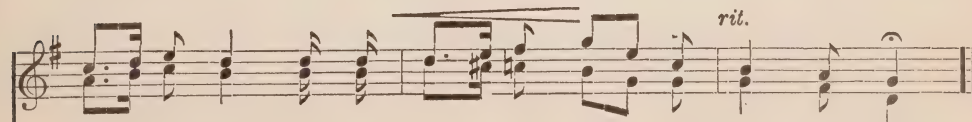
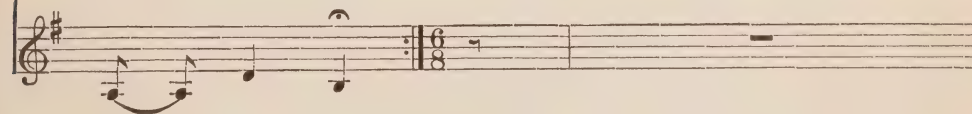
'Tis learn-ing that cross words nev-er will pay; 'Tis lov-ing, and
By shun-ning that lev-el, wide street, SHIRK; By keep-ing low



smil-ing, for-get-ting to frown,—O that is the way to
tho'ts and bad ac-tions down,—O that is the way to



Wom-an-hood Town." And the lad and the maid ran
Man-hood Town."



hand in hand To their fair es-tate in Grown-up Land.



REAL SPORT

Judge PARRY

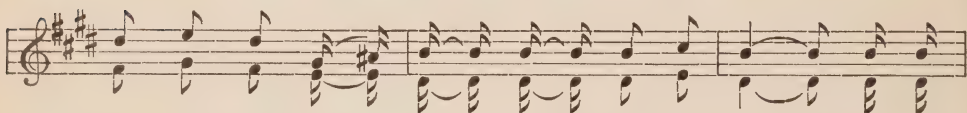
DAVID STANLEY SMITH

Allegretto

1. You can take a tub with a rub and a scrub in a
 2. You may lie and dream in the bed of a stream when an



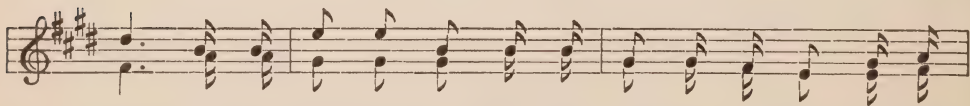
two-foot tank of tin, . . You can stand and look at the
 Au-gust day is dawn-ing, Or be-lieve 'tis nice to . .



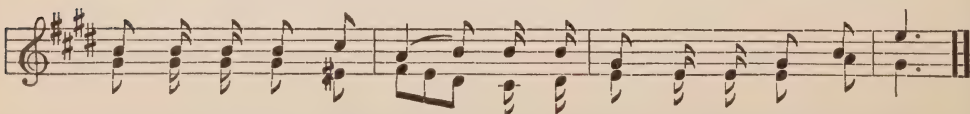
whirl-ing brook and think a-bout jump-ing in; . . You can
 break the ice on your tub of a win-ter morn-ing; You may



chat-ter and shake in the cold black lake, but the kind of a bath for
 stand and shiv-er be-side the riv-er, but the kind of a bath for



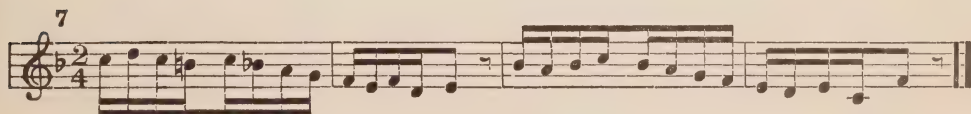
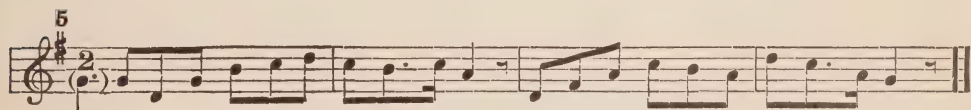
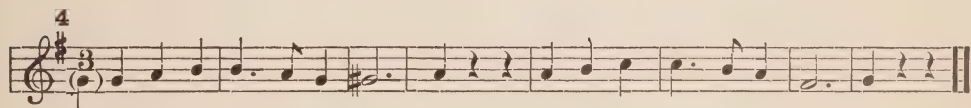
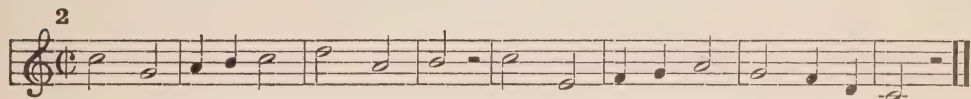
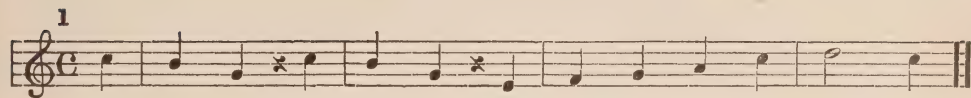
me Is to take a dip from the side of a ship, in the



trough of the roll-ing sea, in the trough of the roll-ing sea.

SEVENTH SECTION

Rarer Forms of Notation and Rhythm



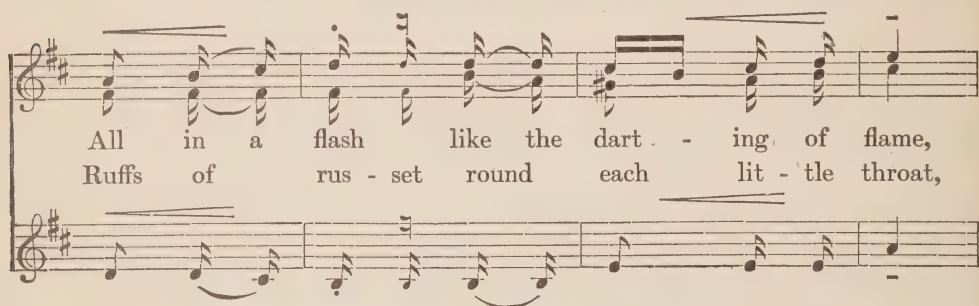
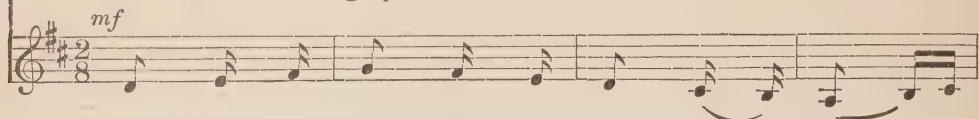
THE SWALLOWS

EDWIN ARNOLD

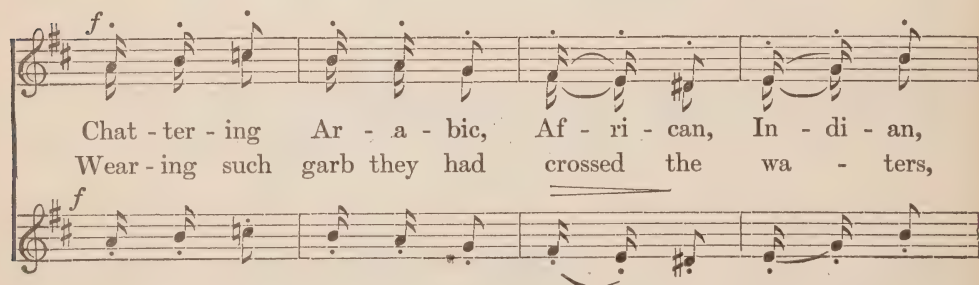
HORATIO PARKER

Cheerfully

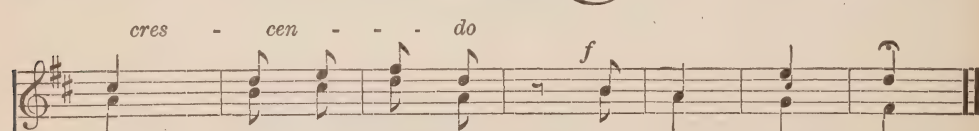
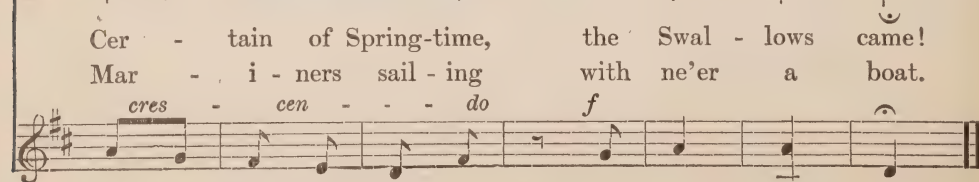
1. Gal - lant and gay in their doub - lets gray, . .
 2. Doub - lets of gray silk, and sur - coats of pur - ple,



All in a flash like the dart - ing of flame,
 Ruffs of rus - set round each lit - tle throat,

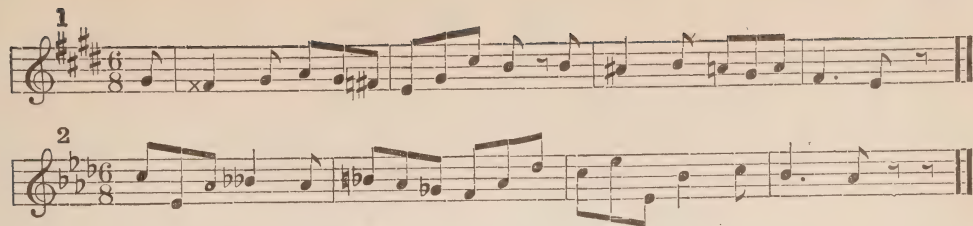


Chat - ter - ing Ar - a - bic, Af - ri - can, In - di - an,
 Wear - ing such garb they had crossed the wa - ters,

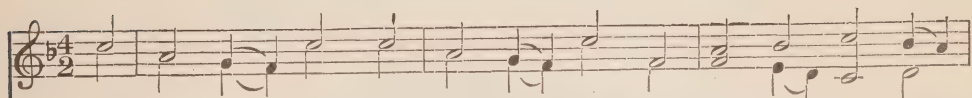
*cres* - *cen* - - - *do*

Cer - tain of Spring-time, the Swal - lows came!
 Mar - i - ners sail - ing with ne'er a boat.

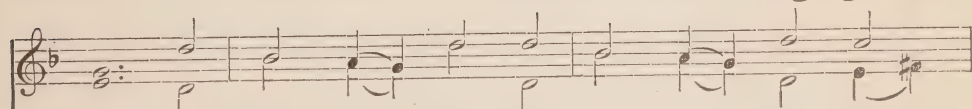
cres - *cen* - - - *do*



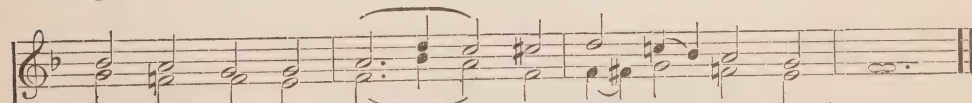
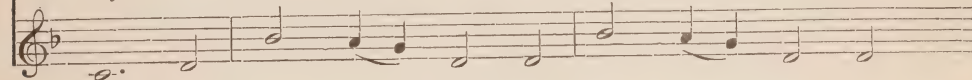
MORNING BELLS



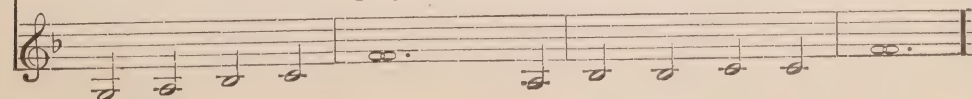
1. High in its tower the church bellswings, The quiet vil - lage
2. It wakes the flower-et in the vale, The bird up - on the
3. For they an - oth - er morn - ing see, The gift of God a -
4. The Fa - ther calls, and should not I His gen - tle voice o -



wakes; O'er hill and plain its mu - sic rings, And
 bough, And bids the sleep - ers ev - 'ry - where No
 bove, And ev - 'ry heart should glow a - new With
 bey? As chil - dren to a fa - ther speak, So



morn - ing soft - ly breaks, . And morn - ing soft - ly breaks.
 lon - ger slum - ber now, . . No lon - ger slum - ber now.
 grat - i - tude and love, . . With grat - i - tude and love.
 I to him will pray, . . So I to him will pray.



IN THE GARDEN

MAY MORGAN

Gracefully

p Sop.

ARTHUR FOOTE

p Sop.

Measures 9-12 of the Soprano part. The key signature is one sharp (F#). The time signature is 9/8. The notation includes eighth and quarter notes, rests, and a fermata over the final note in measure 12.

1. If be-hind the gar - den wall . . . Fra-grant flow ers
2. If in gar - dens of the heart, . . . Love - ly spir its

p ALTO.

9 8

Fra - grant flow - ers
Love - ly spir - its

grow, Peo - ple pass - - ing may not see, . . . But they
dwell, Of their pres - - ence not a word . . . Do they

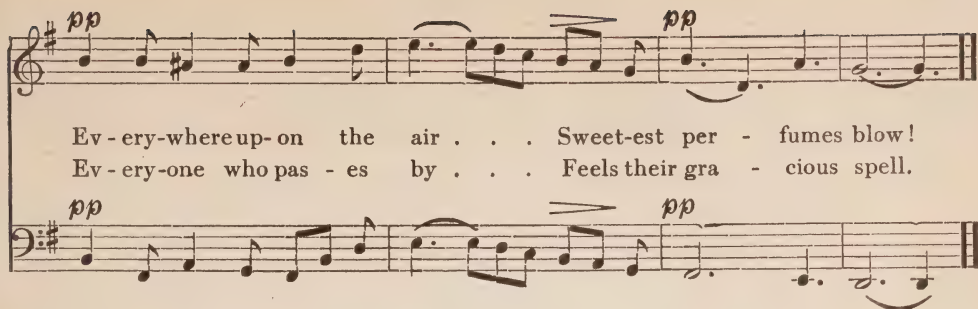
grow, Peo - ple pass - ing . . may¹¹ not see, But they
dwell, Of their pres - ence . not a word Do they

al - ways, but they al - ways know. . . . Ev - ery - where . . . up -
need, . . . do they need to tell. . . . Ev - ery - one . . . who

al - ways know. Ev - ery-where up -
need to tell. Ev - ery-one who

on the air . . . Sweet-est per - fumes blow,
pass - es by . . . Feels their gra - cious spell,

on . . . the air . . . blow, . . .
pass - - es by . . . spell, . . .



Ev - ery - where up - on the air . . . Sweet - est per - fumes blow !
 Ev - ery - one who pas - es by . . . Feels their gra - cious spell.

TRAVEL

ROBERT LOUIS STEVENSON

Danish Folksong



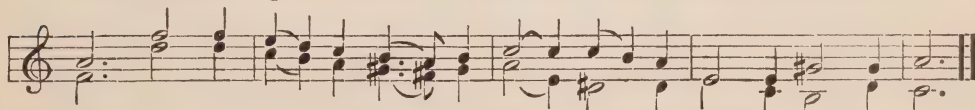
1. I should like to rise and go Where the gold - en ap - ples
2. Where a - mong the des - ert sands Some de - sert - ed cit - y
3. There I'll come when I'm a man, With a cam - el car - a -



grow ; Where be - low an - oth - er sky Par - rot is - lands an - chored
 stands ; All its chil - dren, sweep and prince, Grown to man - hood a - ges
 van ; Light a fire in the gloom Of some dust - y din - ing -



lie ; Where in sun - shine reach - ing out East - ern cit - ies miles a -
 since ; Not a foot in street or house, Not a stir of child or
 room, See the pic - tures on the walls, He - roes, fights and fes - ti -

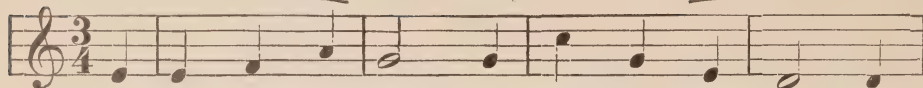


bout, Are with mosque and min - a - ret Deep 'mid sand - y gar - dens set.
 mouse, And when kind - ly falls the night, In all the town no spark of light.
 vals ; In a cor - ner find the toys Of the old E - gypt - ian boys.

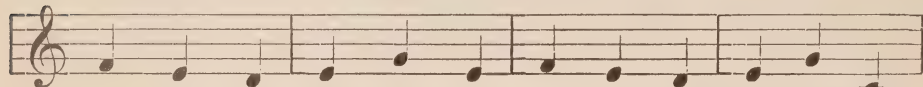
WIND SONG

Frederick Manley.
Andantino.

Eleanor Smith.



1. O gen - tle south wind, Sweet child of the sun, Dear
2. O wind of the west, The fields all re - joice To



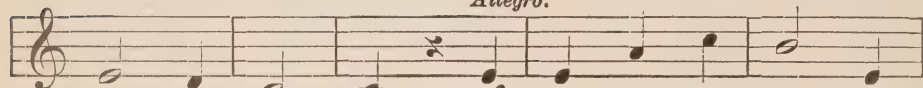
friend of the flow - ers And bird shelt-ring bow - ers, When
hear your sweet sing - ing, They know you are bring-ing A

cresc.

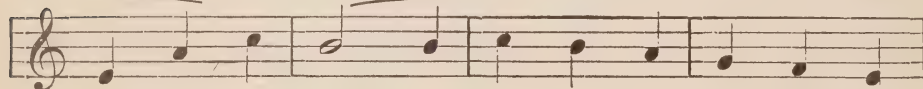


twi-light is done Come, sing to the wear - y A low
gift with-out price, The seedlings that fol - low Your loud

Allegro.

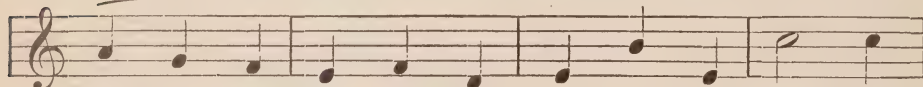


drow - sy song. O bluff east - ern wind, Wild
call - ing voice. O jol - ly north wind, As

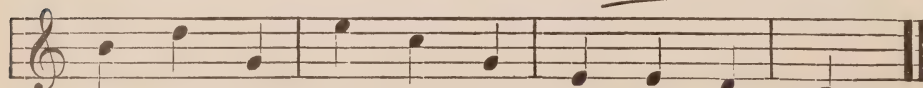


rov - er of seas, Where ev - er you scour - ry The
soon as you blow Old San - ta's pre - par - ing His

cresc.



chil - dren are mer - ry, For up to the clouds Their
rein - deer for far - ing A - broad in the snow, Well-

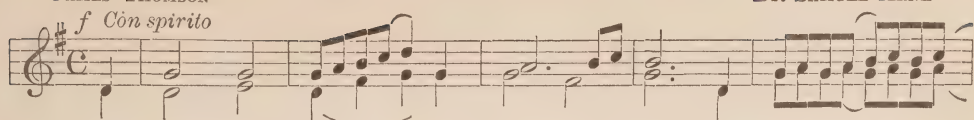


kites are all lift - ed In flut - ter - ing crowds.
lad - en with pre - sents For chil - dren be - low.

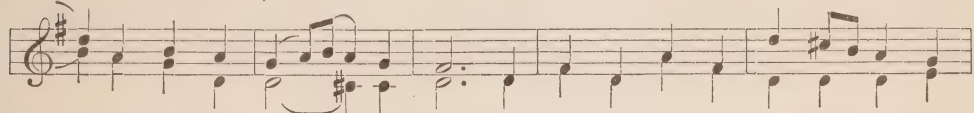
RULE, BRITANNIA

JAMES THOMSON

Dr. SAMUEL ARNE



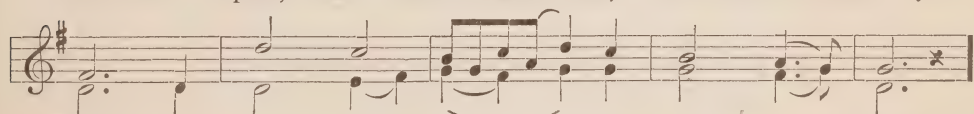
1. When Bri - tain first, . . at Heav'n's com-mand, A - rose
2. The na - tions not . . so blest as thee Must in
3. Still more ma - jes - tic shalt thou rise, More dread - - - -
4. Thee haugh - ty ty - rants ne'er shall tame, All their
5. The Mu - ses, still . . with free - dom found, Shall to



. from out the a - zure main—A - rose from out, a - rose from out the,
 . their turn to ty - rants fall; Must in their turn, must in their turn to
 - ful from each for - eign stroke; More dreadful from, more dreadful from each
 . at-tempts to bend . . thee down, All their at-tempts, all their at-tempts to
 . thy hap - py court - re - pair; Shall to thy happy, shall to thy hap - py



a - zure main, This was the char - ter, the char - ter of the
 ty - rants fall; While thou shalt flour - ish, shalt flour - ish, great and
 for - eign stroke: As the loud blast that, loud blast that tears the
 bend thee down, Will but a - rouse thy, a - rouse thy gen - erous
 court re - pair; Blest Isle! with match-less, with match-less beau - ty



land, And guar - dian an - - gels sang this strain:
 free, The dread and en - - vy of them all.
 skies Serves but to root . . thy na - tive oak.
 flame, But work their woe . . and thy re - nown.
 crown'd, And man - ly . hearts : . to guard the fair.



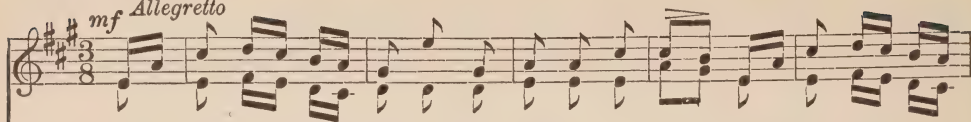
“Rule, Bri - tan - nia! Bri - tan - nia rule the waves!



Bri - tons nev - er, 'nev - er, nev - er shall be slaves!”

SWEET SPRING IS RETURNING

C. T. BROOKS, Tr.

mf Allegretto

1. Sweet Spring is re - turn-ing, She breathes on the plain : And meadows are
 2. And then, O thou kind one, Thou camest so mild ; And mountain and



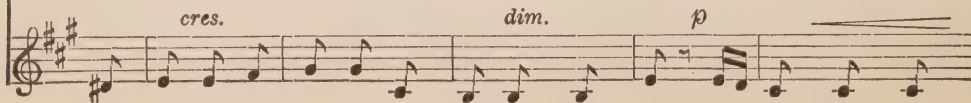
blooming In beau-ty a - gain. Now fair is the flow - er, And
 meadow And riv - u - let smiled ; The voice of thy mu - sic Was



green is the grove, And soft is the show-er That falls from a - bove,
 heard in the grove, The balm of thy breezes In - vit - ed to rove,



And soft is the shower That falls from a - bove, Full glad - ly I
 The balm of thy breezes In - vi - ted to rove. Now wel - come, thou





greet thee, Thou lov - li - est guest, Ah, long have we wait - ed, By
loved one, A - gain and a - gain; And bring us full man - y Bright



thee to be blessed! Stern Win - ter threw o'er us His heav - y, cold
days in thy train; And bid the soft Sum - mer Not lin - ger so



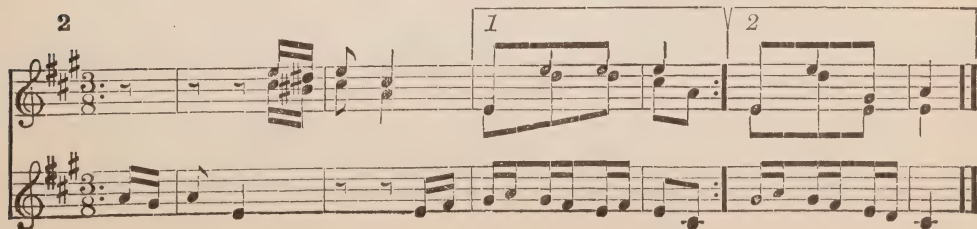
- - - cen - - - do. *rit.* non dim.



chain; We longed to be breath - ing In free - dom a - gain.
long; E'en now we are wait - ing To greet him with song.



- - - cen - - - do. *rit.* non dim.

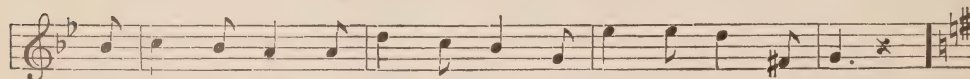


THE HIDDEN FLUTE

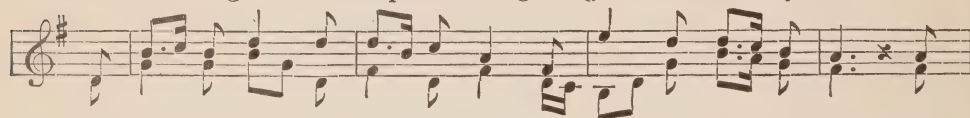
MINNA IRVING



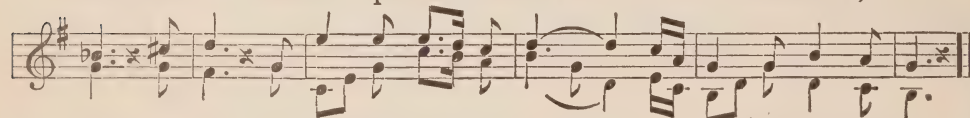
1. 'Twas just be-fore the end of day, And af-ter sud-den rain,
2. We heard him prac-tice o'er and o'er The same me-lo-dious air,
3. The sun up-on the tall-est tree A shaft of glo-ry threw,



When from the wet and shin-ing wood A-rose the sil-ver strain;
 And traced the mu-sic to its source But found no play-er there.
 And tilt-ing on the top-most bough A-against the bree-zy blue

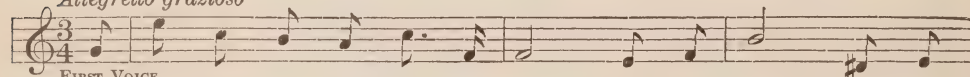


And, stumbling o-ver tan-gled vines And many a twist-ed root, We
 Then, while in-to each oth-er's eyes We gazed with won-der mute, A -
 We saw a lark with spot-ted breast And so-ber rus-set suit, A



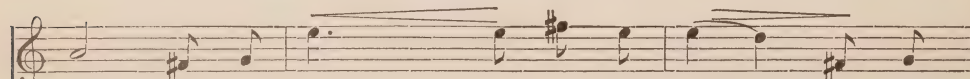
ran, we ran a-long the nar-row path To find the hid-den flute.
 gain, a-gain, a-bove us rip-pled out The rap-ture of the flute.
 lark, a lark, and swell-ing in his throat Be-held the hid-den flute.

THE HOLLY

CLINTON SCOLLARD
Allegretto grazioso

FIRST VOICE

The hol-ly is for hap-pi-ness, Hang it high, hang it

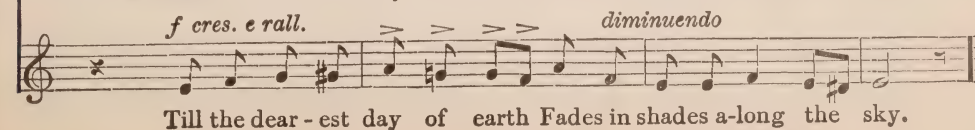
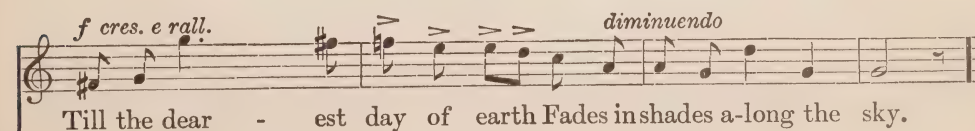
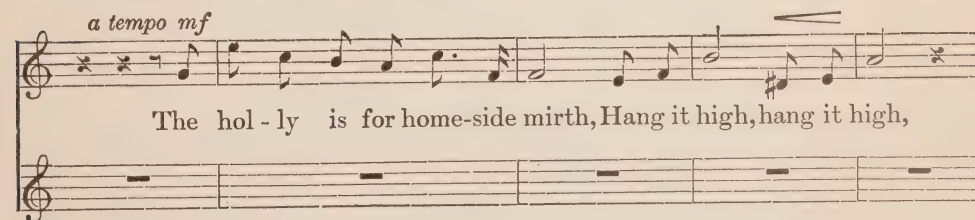
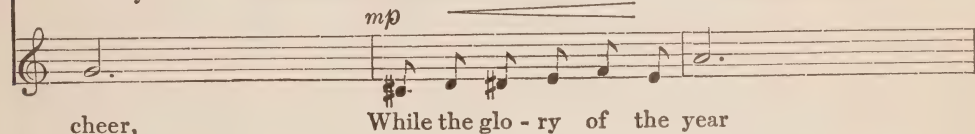
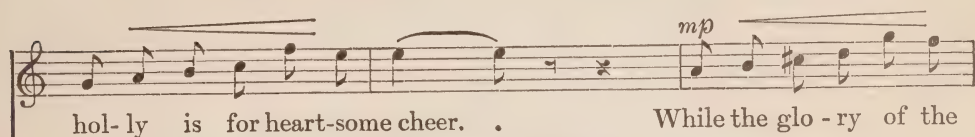
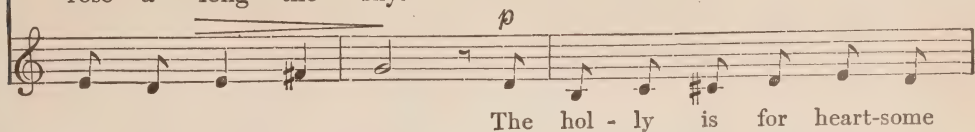
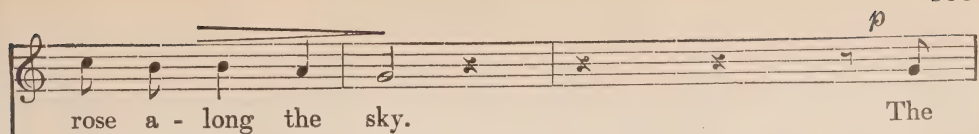


high, When the ho-ly morn we bless Shows its

SECOND VOICE

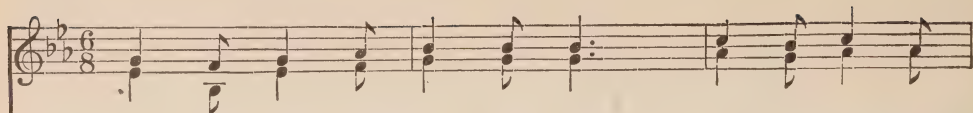


When the ho-ly morn we bless

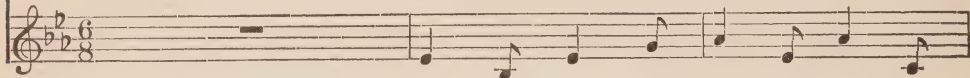


THE BELLS

EDGAR ALLAN POE, adapted



1. Hear the sled - ges with the bells, Sil - ver, sil - ver
 2. Hear the mel - low wed - ding bells, Gold - en, gold - en
 3. Hear the loud a - lar - um bells, Bra - zen, bra - zen



1. Hear the sledg - es with the sil - ver,
 2. Hear the mel - low wed - ding bells, the
 3. Hear the loud a - lar - um bells, the



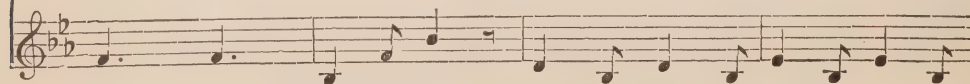
bells, . . . What a world of mer - ri - ment their
 bells, . . . What a world of hap - pi - ness their
 bells, . . . What a tale of ter - ror, now, their



sil - ver bells, What a world of mer - ri - ment their
 gold - en bells, What a world of hap - pi - ness their
 bra - zen bells, What a tale of ter - ror, now, their



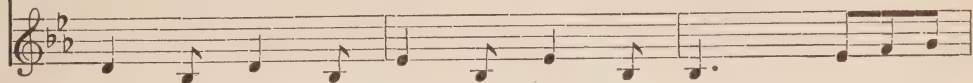
mel - o - dy fore - tells; . . . How they tin - kle with de - light
 har - mo - ny fore - tells; . . . Through the balm - y air of night,
 tur - bu - len - cy tells; . . . In the startled ear of night,



mel - o - dy fore - tells; How they tin - kle, tin - kle, tin - kle,
 har - mo - ny fore - tells; Chim - ing, chim - ing, chim - ing, chiming,
 tur - bu - len - cy tells; Clang - ing, clang - ing, clanging, clanging,



In the i - cy air of night, Keep - ing time,
How they ring out their de - light, How it dwells,
How they scream out their af - fright! How they clang,



tin - kle, tin - kle, tin - kle, tin - kle, Keep - ing, . . .
chim - ing, chim - ing, chim - ing, chim - ing, How it
clang - ing, clang - ing, clang - ing, clang - ing, How they . . .



keep - ing time In a sort of rhyme,
how it swells, To the chim - ing bells,
how they roar, Hor - ror they out - pour,



keep - ing time, In a sort of Ru - nic rhyme;
dwells and swells, To the chim - ing of the bells;
clang and roar! What a hor - ror they out - pour;



In a sort of Ru - nic rhyme!
To the chim - ing of . . . the bells.
What a hor - ror they . . out - pour.



Keep - ing time, In a sort of Ru - nic rhyme!
How it swells, To the chim - ing of the bells!
How they roar, - What a hor - ror they out - pour!

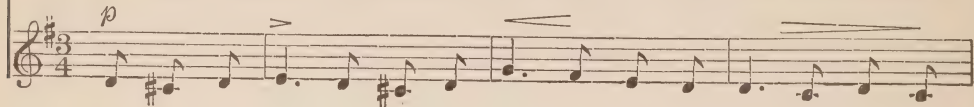
THE GIPSY CARAVAN

JULIA W. BINGHAM

CIRO PINSUTI

Andante tranquillo

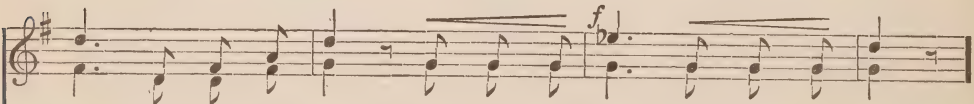
1. Be-neath the sun-swept sum-mer sky, Where woodland shad-ows deep-est
2. For them the soft - est breez-es blow; For them the brooks in - ces - sant



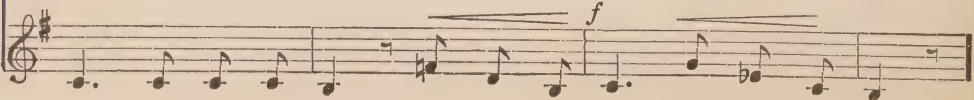
lie, There is a la - zy car - a - van, The home-stead
flow; For them the scent of flow - ers rare Is shed up -



of the gip - sy clan. Far from the cit - y's cease-less strife, The gip - sies
on the shimm'ring air. When long the eve-ning shad-ows lie, The brook-let

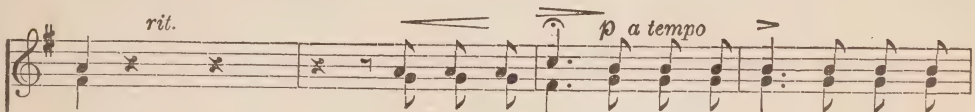
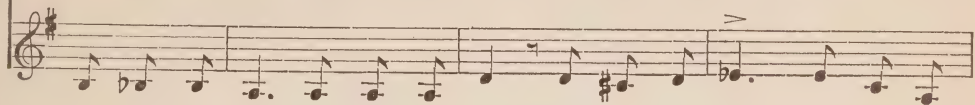


lead their peaceful life; From haunts of men with-drawn a - far,
sings their lul - la - by; And stars their watch-ful vig - il keep

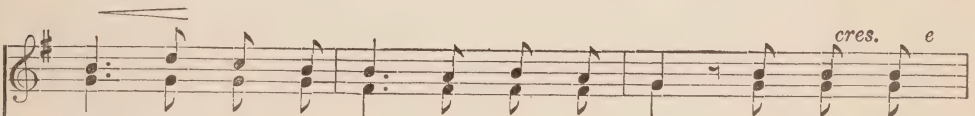
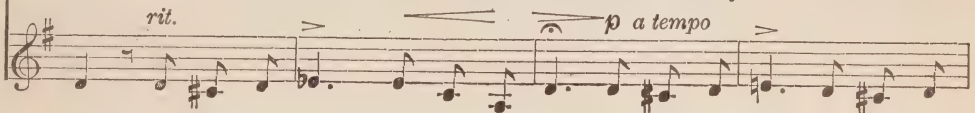




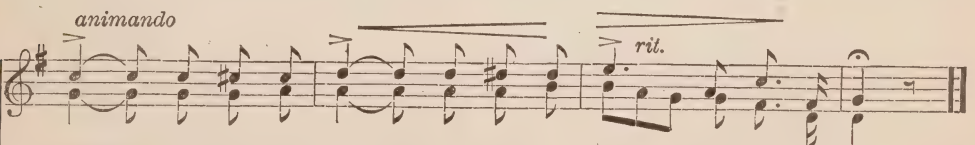
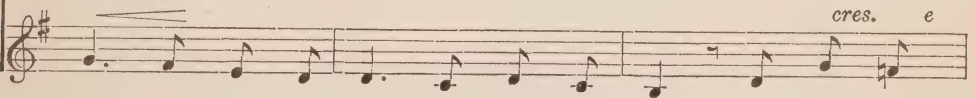
The birds and bees their com-rades are. O gip-sy clan, you know the
A-bove the gip-sies while they sleep. O gip-sy clan, you know the



art Of liv-ing close to Nature's heart! Be-neath the for-est's leaf-y
art Of liv-ing close to Nature's heart! Content they dwell thro' summer



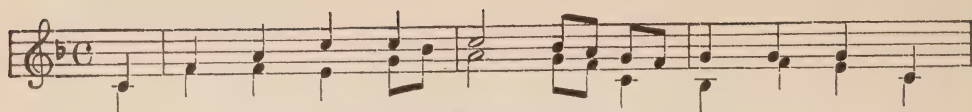
tent, The gip-sies' i-dle days are spent; In sooth-ing
bright; Their au-tumn fires the wood-lands light; But ere the



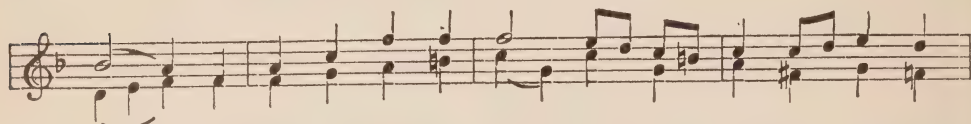
dreams of oth-er climes, In mem-o-ries of oth-er times.
first drear win-ter day The gip-sy clan is far a-way.



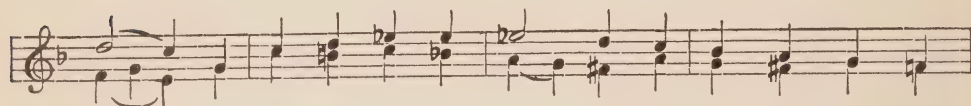
OLD CHRISTMAS



1. Now he who knows old Christ - mas He knows a carle of
 2. With hol - ly sprigs and i - vy We make the house look



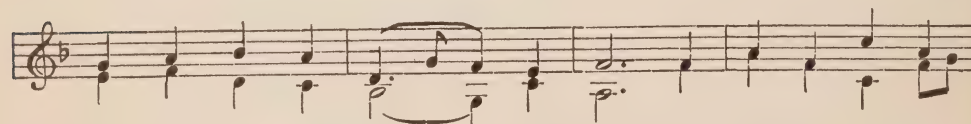
worth;—For he's as good a fel - low As an - y up - on
 gay, To please the dear old fel - low, For 'twas his an-cient



earth. He comes warm-cloak'd and coat - ed, And but-toned to the
 way. He tells us wit - ty sto - ries, And sings with might and



chin; . . And soon as he comes nigh the door, We
 main; . . We talk of his last vis - it then Un -



ope, we ope and let . . him in. Good luck un - to old
 til he comes, he comes . a - gain. Good luck un - to old



Christ - mas! Long life to him then let us sing!
 Christ - mas! Long life to him then let us sing!

THE AWAKENING

FREDERICK MANLEY

ELEANOR SMITH

1. There's a

Allegretto gioioso

mf

Ped.

mu - sic up in the froz - en hills Of a ma - ny - voic - ed
 spir - it hath come to the sleep - ing earth, She hath soft - ly kissed the
 rise, O ye daugh - ters of low - land leas, For your wood - land sis - ters are

har - mo - ny; It ris - es and falls with a thou - sand trills, And
 life - less snow With ra - diant lips and hath giv - en birth To
 now a - wake; The spir - it hath kissed the a - nem - o - nes And

all . the field with a glad-ness fills, And fountains and
souls of streams and their gur-gling mirth, Her wings have hung
scattered the light and the bells of the peas, And the chick-weed's

riv-ers and brooks and rills,— Are laugh-ing a - loud, ye are
o - ver the plac-es of dearth Till they bud-ded and blos-som'd with
stars a - mong the trees; And the vi - o - let blows in the

free, ye are free! A - rise! . . . a - rise from your dark - some
life in the glow; The light, . . . the light of her eyes hath
brake, in the brake; The spring, . . . the spring has come and

rit.

bed and see That win - ter and death have passed and ye Are
 pierced be - low The cells of the ice, and bud - lets grow, And
 in her wake She hath brought the heav'ns to pond and lake—A -

rit.

1, 2

a tempo

free, . . O flow'rs, are free!
 sap . . to heav'n doth flow.

2. A

3. A -

1, 2

a tempo

3

a tempo

wake, . O flow'rs, . a - wake!

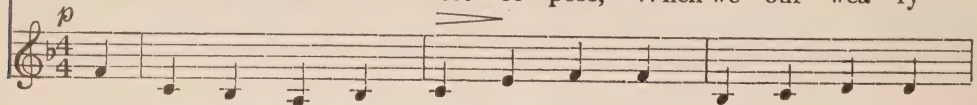
3

a tempo

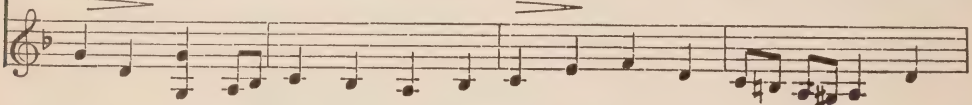
AT EVENTIDE

p *Moderato*

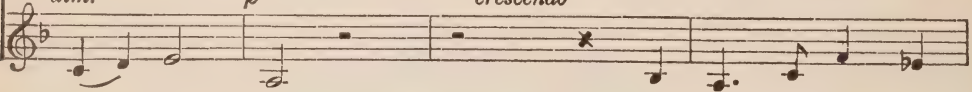
1. Once more the lin - gering light of day In eve - ning shad - ows
 2. For all the mer - cies we have known, For all thy lov - ing
 3. Give us se - rene and sweet re - pose, When we our wea - ry



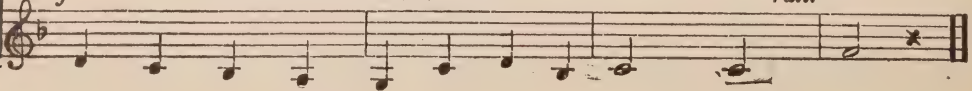
fades a - way, And si - lent night to hill and plain The hour of rest hath
 kindness shown, For food and rai - ment, and the power To live un - harmed from
 eye - lids close; And from our sleep may we a - rise, When morning paints the

*dim.**p**crescendo*

brought a - gain. O Lord a - bove, we pray that thou Thy
 hour to hour, Our heart - felt thanks to thee we bring, And
 east - ern skies, Glad and re - freshed, our song of praise With

*dim.**p**crescendo**f**dim.**rall.*

rest will grant un - to us now, un - to us now.
 grate - ful - ly thy prais - es sing, thy prais - es sing.
 grate - ful heart and voice to raise, and voice to raise.

*f**dim.**rall.*

NINTH SECTION

Devotional and Patriotic Songs

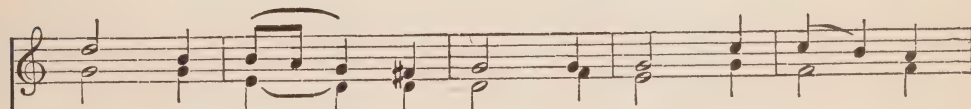
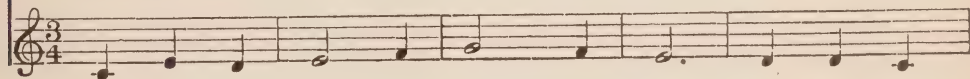
MORNING HYMN

J. KEBLE

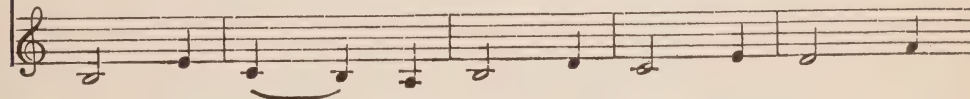
L. VAN BEETHOVEN



1. Lord God of morn - ing and of night, We thank thee
2. Fresh hopes have wak - ened in the heart, Fresh force to
3. O Lord of light, 'tis thou a - lone Canst make our
4. Praise God, our Mak - er and our Friend; Praise him through



for thy gifts . . of light; As in the dawn the
do our dai - ly part; Thy slum - ber - gifts our
dark - ened hearts thine own; O then be with us,
time, till time . . shall end; Till psalm and song his



shad - ows fly, We seem to find thee now more nigh.
strength re - store, Thro'-out the day to serve thee more.
Lord, that we In thy great day may wake to thee.
name a - dore Thro' Heaven's great day of Ev - er - more.



O GOD, THE ROCK OF AGES

E. BICKERSTETH

S. S. WESLEY



1. O God, the Rock of Ag - es, Who ev - er - more hast been;
2. Our years are like the shad - ows On sun - ny hills that lie,
3. O thou who canst not slum - ber, Whose light grows nev - er pale,



What time the tem - pest rag - es, Our dwell - ing - place se - rene;
 Or grass - es in the mead - ows, That blos - som but to die:
 Teach us a - right to num - ber Our years be - fore they fail!



Be - fore thy first cre - a - tions, O Lord, the same as now;
 A sleep, a dream, a sto - ry, By stran - gers quick - ly told,
 On us thy mer - cy light - en, On us thy good - ness rest,



To end - less gen - er - a - tions, The ev - er - last - ing thou!
 An un - re - main - ing glo - ry Of things that soon are old.
 And let thy spir - it bright - en The hearts thy - self hast blessed!



THE VOICE OF EVENING

Andante sostenuto

1. Soft - ly sighs the voice of eve - ning, *cres.* Steal - ing
 2. Through the dark blue vault of e - ther, *cres.* Si - lence

through yon wil - low grove; While the stars, like
 reigns with sooth - ing power; But a storm o'er

through . . yon wil - low grove; While the stars, like
 reigns . . . with sooth - ing power; But a storm o'er

guard-ian spir-its Set their watch, their night-ly watch a - bove.
 yon - der moun-tain Dark - ly, dark - ly brood-ing seems to lower.

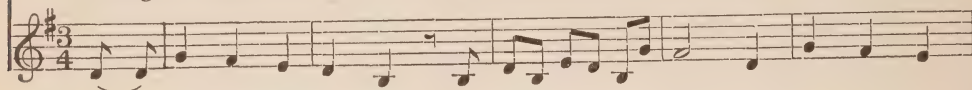
guard-ian spir - its Set their watch, *rit.* *pp* their watch a - bove.
 yon - der moun - tain Dark - ly seems, it seems to lower.

THE LORD IS MY SHEPHERD

J. MONTGOMERY



1. The Lord is my Shep-herd; no want shall I know; I feed in green
2. Thro' the val-ley and shad-ow of death tho' I stray, Since thou art my
3. In the midst of af-flic-tion my ta-ble is spread, With bless-ings un-
4. Let good-ness and mer-cy, my boun-ti-ful God, Still fol-low my



pas-tures; safe-fold-ed I rest: He lead-eth my soul where the
 guard-ian, no e-vil I fear: Thy rod shall de-fend me, thy
 meas-ured my cup run-neth o'er: With oil and per-fume thou a-
 foot-steps till I meet thee a-bove: I seek by the path which my



still wa-ters flow, Re-stores me when wand'ring, re-deems when op-
 staff be my stay, No harm can be-fall me, with my Com-fort-er
 noint-est my head, O, what shall I ask of thy prov-i-dence
 fore-fa-thers trod, Thro' the land of their so-journ, thy king-dom of



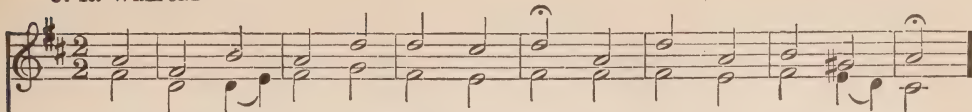
press'd, Re-stores me when wan-d'ring, re-deems when op-press'd.
 near, No harm can be-fall me, with my Com-fort-er near.
 more, O, what shall I ask of thy prov-i-dence more?
 love, Thro' the land of their so-journ, thy king-dom of love.



LORD, WHILE FOR ALL MANKIND

J. R. WREFOED

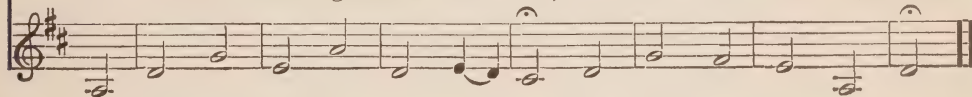
W. CROFT



1. Lord, while for all man-kind we pray, Of ev - 'ry clime and coast,
 2. O, guard our shores from ev - 'ry foe, With peace our bor - ders bless;
 3. Lord of the na - tions, thus to thee Our coun - try we com-mend;



O, hear us for our na - tive land, - The land we love the most!
 With pros-p'rous times our cit - ies crown, Our fields with plen-teous - ness.
 Be thou our ref - uge and our trust, Our ev - er - last - ing friend.



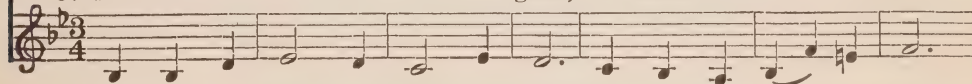
FATHER OF LOVE

W. J. IRONS

J. B. DYKES



1. Fa - ther of love, our Guide and Friend, O lead us gen - tly on,
 2. We know not what the path may be, As yet by us un - trod,
 3. And if some dark - er lot be good, O teach us to en - dure



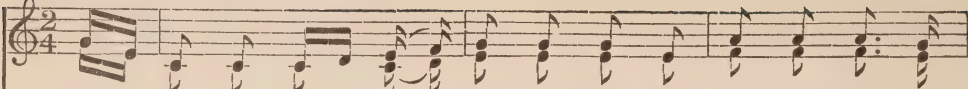
Un - til life's tri - al time shall end, And heav'nly rest be won.
 But we can trust our all to thee, Our Fa - ther and our God.
 The sor - row, pain, or sol - i - tude, That makes the spir - it pure.



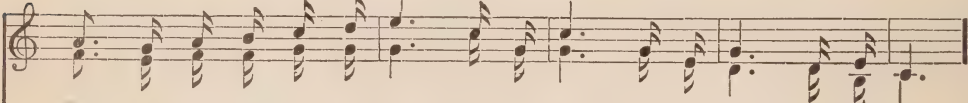
DIXIE

GEORGE LEE STUART


D. EMMETT



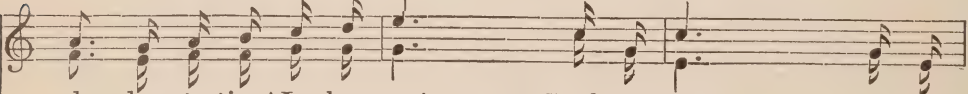
1. I wish I was in de land of cot-ton! Ole times dar am
 2. 'Tis dar ole mam-my rock'd dis ba-by. Dar my grave I
 3. Den haul de hoe an' shub de shub-ble, Shoo 'way care an'



not for-got-ten! Look a-way! Look a-way! Look a-way! Dix-ie Land!
 hope it may be! Look a-way! Look a-way! Look a-way! Dix-ie Land!
 all yer trou-ble! Look a-way! Look a-way! Look a-way! Dix-ie Land!



I jes' can't find, in all cre-a-tion, No place like de
 'Tis dar de ban-jos keep a-strum-min', Dar de dark-ies
 Dar's no place norf of ole Vir-gin-ny Fit for dis yere



ole plan-ta-tion! Look a-way! Look a-way! Look a-
 keep t'ings hummin'! Look a-way! Look a-way! Look a-
 pick-a-nin-ny! Look a-way! Look a-way! Look a-
 Look a-way! Look a-way!

way! Look a-way! Dix - ie Land! Den I wish I was in Dix - ie! Hoo -

ray! Hoo - ray! In Dix - ie Land I'll take my stand To lib' an' die in

Dix - ie! A - way, a - way, A - way down South in Dix - ie! A -

A - way, a - way,
way, a - way, A - way down South in Dix - ie!

O CANADA! OUR FATHERS' LAND OF OLD

CANADIAN NATIONAL SONG

Written by
His Hon. R. Stanley Weir, D.C.L.
Recorder of Montreal

Melody by C. Lavallée
Harmonized by G. A. Grant-Schaefer

Maestoso e risoluto
a tempo

1. O Can - a - da! Our home, and Na - tive land, True pa - tri - ot - love in
2. O Can - a - da! Where pines and ma - ples grow, Great prai - ries spread and
3. O Can - a - da! Be - neath thy shin - ing skies May stal - wart sons and

p

all thy sons com - mand. With glow - ing hearts we see thee rise, The
lord - ly riv - ers flow. How dear to us thy broad do - main, From
gen - tle maid - ens rise; To keep thee stead - fast through the years From

true North, strong and free; And stand on guard, O Can - a - da, Stand aye on
East to West-ern sea, Thou land of hope for all who toil, Thou true North,
East to West-ern sea, Our Fath - er land, our Moth - er land! Our true North,

CHORUS

guard for thee. O Can - a - da! O Can - a - da! O Can - a -
strong and free!
strong and free!

da We stand on guard for thee. O Can - a - da! We stand on guard for thee.

OUTLINE OF STUDY-MATERIAL, PART ONE

IN GENERAL

One-part, two-part, and three-part songs and exercises in various major and minor keys and in all rhythm-forms; all flatted and all sharped scale-degrees approached stepwise and by skips, as well as in chromatic progressions; portions of the chromatic scale embodied in melody; the minor scales—primitive, harmonic, melodic—in nine keys, with the relative and tonic major keys; elementary and intermediate study of three-part singing with widely varied harmonic effects, diatonic and chromatic; typical examples of modulation, not involving theoretical study of the subject; the triplet and the rhythm-types of which it is a unit; rarer forms of notation and rhythm; thorough presentation of subdivisions of the beat; further study of expression-marks

IN DETAIL

ABBREVIATIONS: 12-2 means page 12, exercise 2; 12-S means song on page 12

SEC. I, pages 5 to 22, Studies and Songs in One and Two Parts; Elementary Work in Three Parts—Review exercises and songs, 5 to 7; three-part exercises beginning in unison; the same in other keys, with increasing freedom in three-part singing, 8 to 22; special review of rhythm-forms, 14 to 17.

SEC. II, pages 23 to 32, Further Study of Three-Part Singing and of Chromatics—Progressions through sharped scale-degrees, and through flatted scale-degrees, with review of rests on accented beats, 23 to 26; the same in other keys, 27 to 32.

SEC. III, pages 33 to 42, Three Unequal Sounds to the Beat—Song embodying considerable freedom in this rhythm-form, 36-S.

SEC. IV, pages 43 to 68, Study of the Minor Keys, in connection with their Relative Major Keys—Types of scales, 43; a song introducing minor effects in two-part humming accompaniment, 44-S; major and minor contrasted, 46; the same developed in detail in five keys; a song with characteristic primitive minor effects, 68-S.

SEC. V, pages 69 to 74, The Triplet, and Nine-Eight and Twelve-Eight Measures—The divided beat and the triplet in obvious contrast, 70-S; the triplet, with the after-beat note and the be-

fore-the-beat note, 72; nine-eight measure, 73; twelve-eight measure, 74.

SEC. VI, pages 75 to 98, Further Study of Minor Keys, with their Relative and Tonic Major Keys—Somewhat extended study of variations in mode and key, in keys of C major, E-flat major, C minor, 75 to 81; typical major songs with minor effects, 85, 86, 89, 93; typical traditional minor songs, 91, 95.

SEC. VII, pages 99 to 104, Rarer Forms of Notation and Rhythm—*Alla breve* and other time-marks, with older types of quarter-rests, and the dot after a bar, 99; typical groupings of eighth-notes, using the beam in place of a slur, 99, 100; cautionary restoration sharp, 100-3; cautionary cancels, 101-S; old-style cancellation of double-sharps and double-flats, 100-1-2; four-two, six-four, and nine-four measures, 100 to 102; two-eight, 103; well-known chromatic scale song, 105-S.

SEC. VIII, pages 105 to 118, Miscellaneous Exercises and Songs—Two-page and three-page songs specially adapted for use at public exercises, 106 to 117; tests, recreation, review.

SEC. IX, pages 119 to 127, Devotional and Patriotic Songs—Standard selections arranged in three-parts.

BOOK THREE, PART TWO

A DAY OF SUNSHINE

HENRY W. LONGFELLOW

L. VAN BEETHOVEN



1. O Gift of God! O per - fect day, Where - on shall no man
2. O Life and Love! O hap - py throng Of thoughts whose on - ly

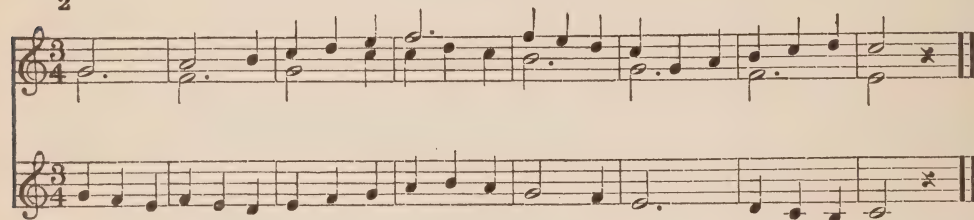
work, but play: Where-on it is e - nough for me, Not
speech is song! O heart of man! Canst thou not be As

to be do - ing, but to be, Not to be do - ing, but to be!
blithe as air is, and as free, As blithe as air is, and as free?

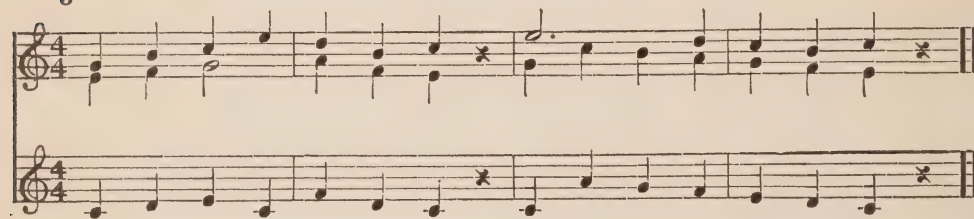
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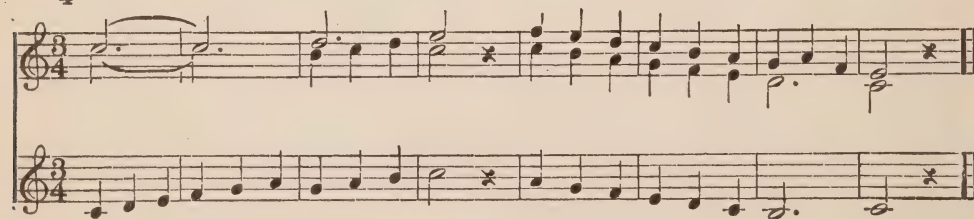
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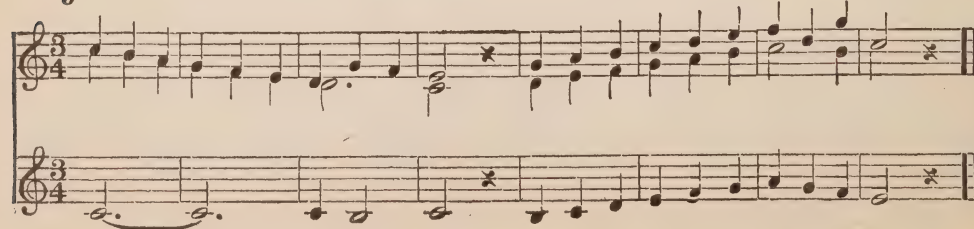
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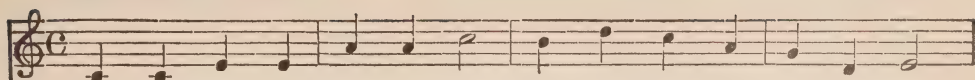
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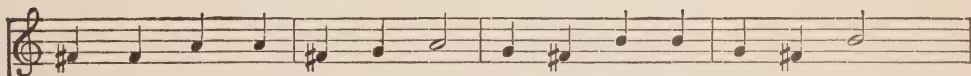
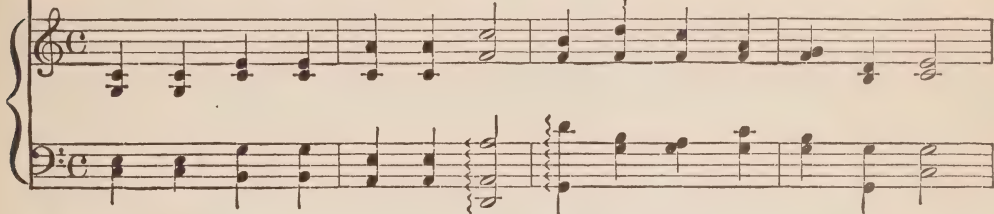
CONFIDENCE

ALICE FREEMAN PALMER

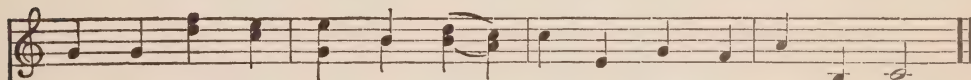
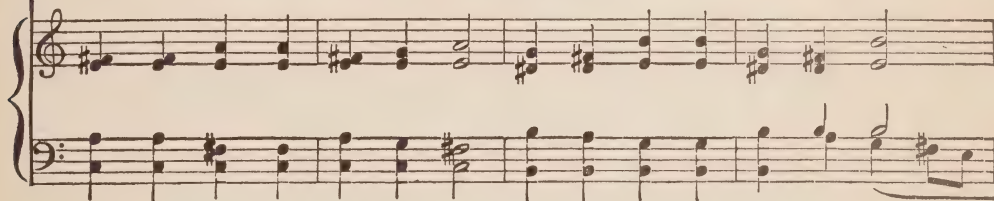
T. H. GARRISON



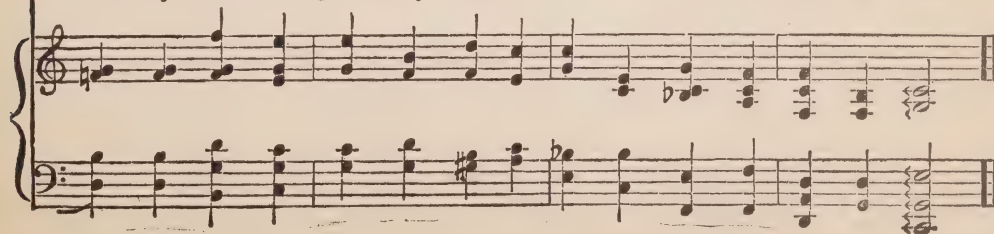
1. "He shall give his an - gels charge O - ver thee in all thy ways."
2. Tho' the ter - ror come so close, It shall have no power to smite;
3. All thy waves and bil - lows go O - ver me to press me down



Though the thun - ders roam at large, Tho' the light - ning round me plays,
It shall deep - en my re - pose, Turn the dark - ness in - to light;
In - to arms so strong I know They will nev - er let me drown.



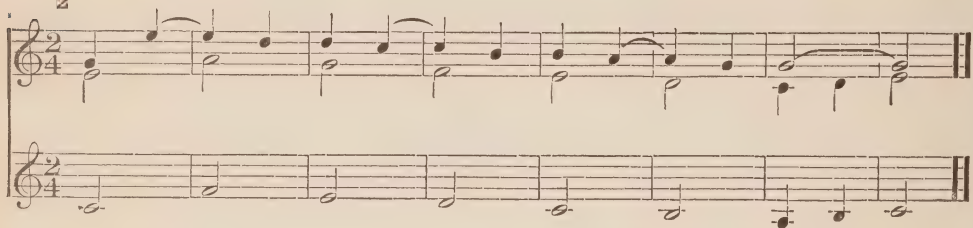
Like a child I lay my head In sweet sleep up - on my bed.
Touch of an - gels' hands is sweet; Not a stone shall hurt my feet.
Ah! my God, how good thy will! I will nes - tle and be still.



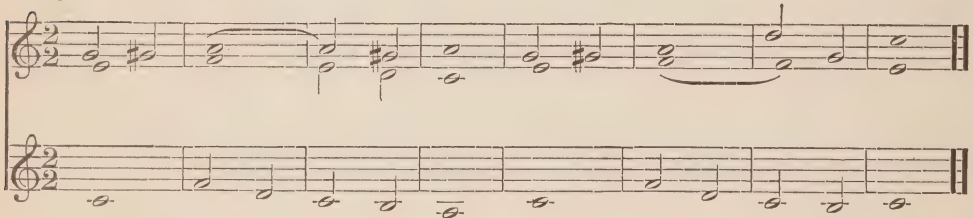
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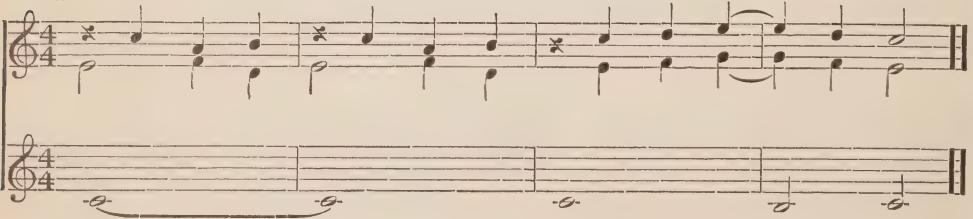
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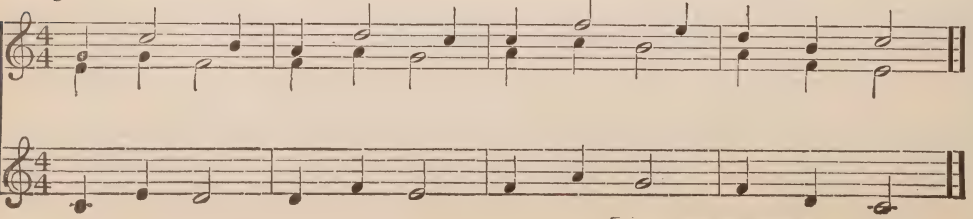
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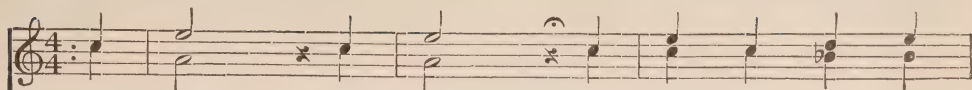
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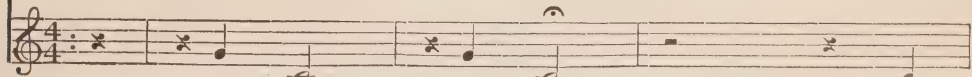
THE BELL-BUOY

WALTER KERR

DONALD LACHLAN



1. Clang, clang! Clang, clang! The surf is high, No
 2. Clang, clang! Clang, clang! In caverns deep The



Clang, clang! Clang, clang!



help is nigh, The tem - pest swells the sea. In
 lost ones sleep, While mer - maids chant their doom. Thro'



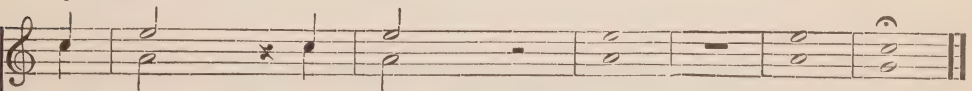
Clang!



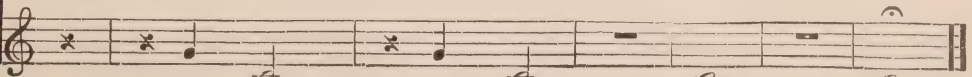
lur - id skies The sea - gull cries, The mar-i - ner seeks a lea.
 nar - row way We make the bay, 'Mid ev - er deep-'ning gloom.



After second stanza



Clang, clang! Clang, clang! Clang! Clang! Clang!



Clang, clang! Clang, clang! Clang! Clang!

1

System 1, measures 1-2. The key signature is one sharp (F#) and the time signature is 2/4. The upper staff contains eighth and quarter notes with slurs. The lower staff contains half notes.

2

System 2, measures 3-4. The key signature is one sharp (F#) and the time signature is 2/4. The upper staff contains eighth and quarter notes with slurs. The lower staff contains half notes.

3

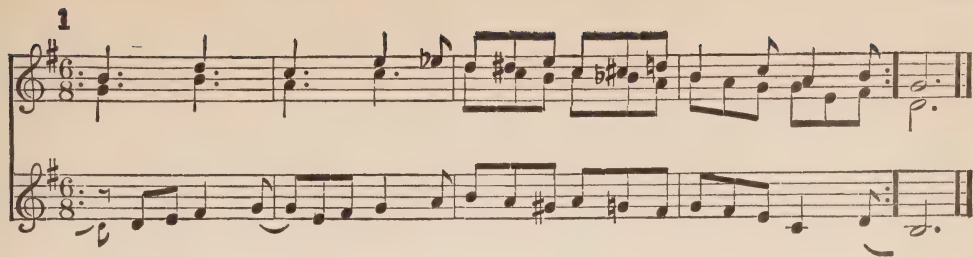
System 3, measures 5-6. The key signature is one sharp (F#) and the time signature is 2/4. The upper staff contains eighth and quarter notes with slurs. The lower staff contains half notes.

4

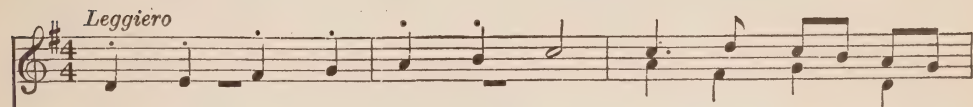
System 4, measures 7-8. The key signature is one sharp (F#) and the time signature is 3/4. The upper staff contains eighth and quarter notes with slurs and rests. The lower staff contains half notes and rests.

5

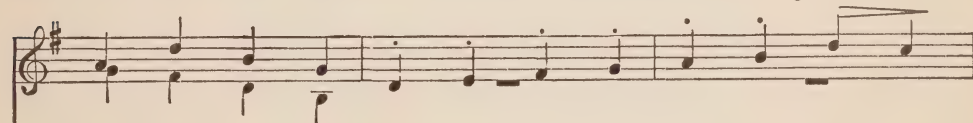
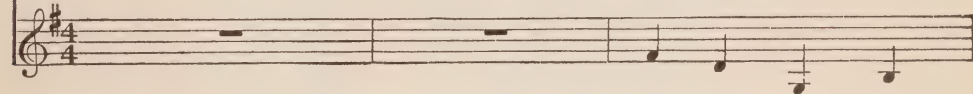
System 5, measures 9-10. The key signature is one sharp (F#) and the time signature is 4/4. The upper staff contains eighth and quarter notes with slurs and rests. The lower staff contains half notes and rests.



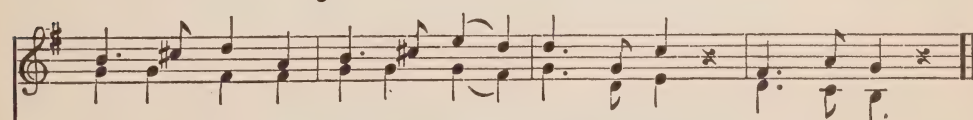
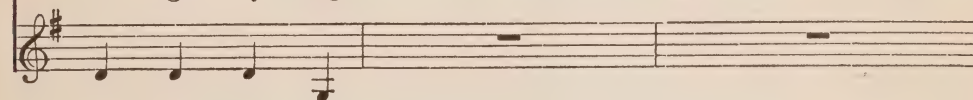
BUTTERFLY



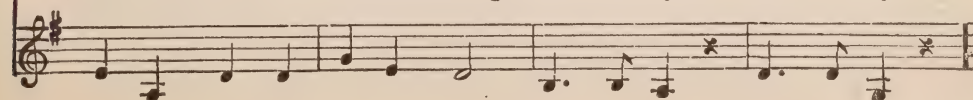
1. "Dain - ty gem with glow - ing wing, O - ver buds and
2. "Free and light as ver - y air, O - ver fields and
3. "Lit - tle child, to mer - cy cling, Leave me in the

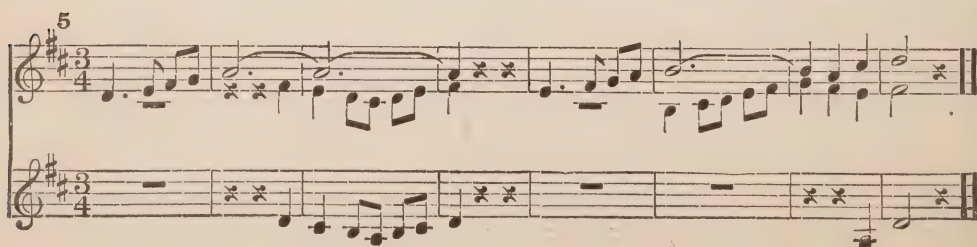
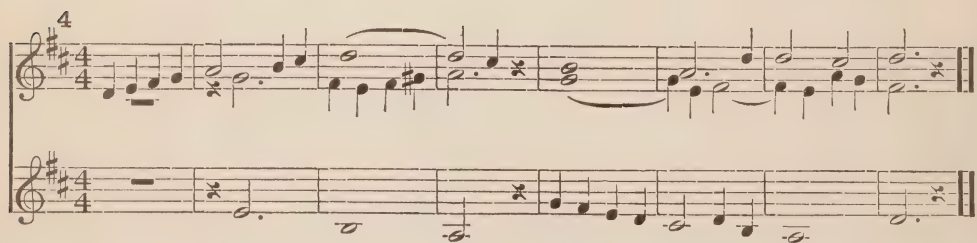
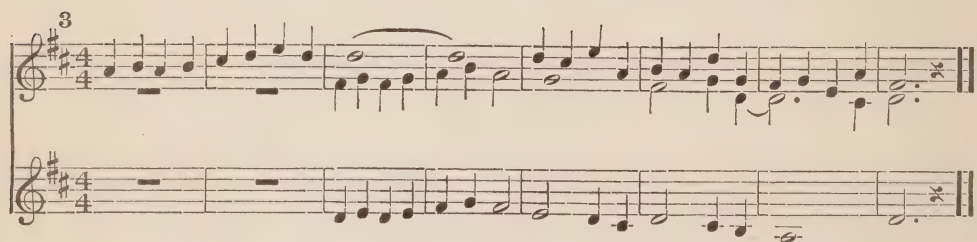
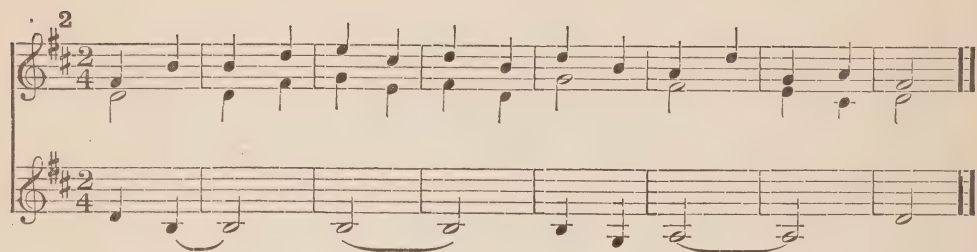
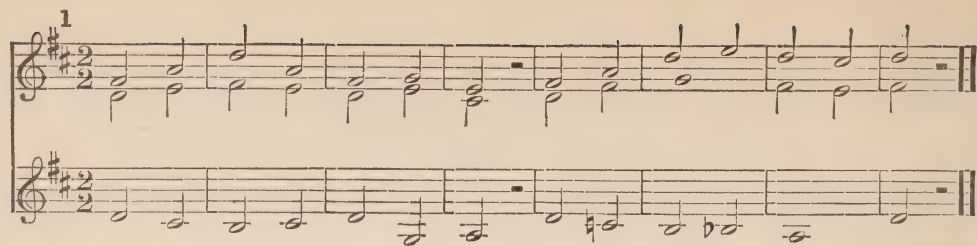


blos - soms trip - ping, Fine rich hon - ey al - ways sip - ping,
 mead - ows flash - ing, Af - ter you I must be dash - ing,
 sun - light fly - ing, I so fair, when day is dy - ing,



Pret - ty gor - geous hap - py thing; But - ter - fly, but - ter - fly.
 I must catch you, jew - el rare; But - ter - fly, but - ter - fly."
 Here shall lie a life - less thing — But - ter - fly, but - ter - fly."

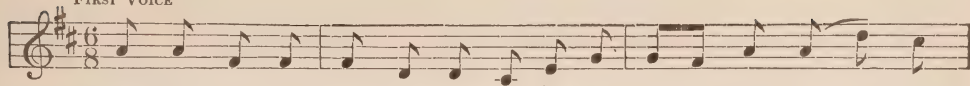




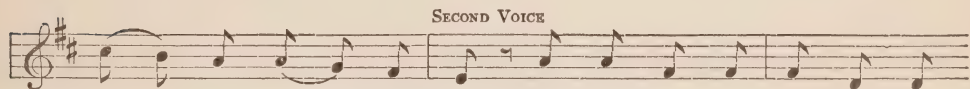
JOY OF LIFE

MARY R. MITFORD
FIRST VOICE

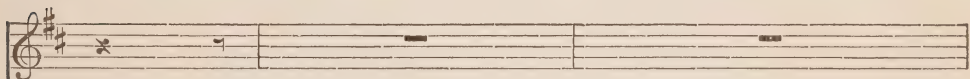
W. A. MOZART



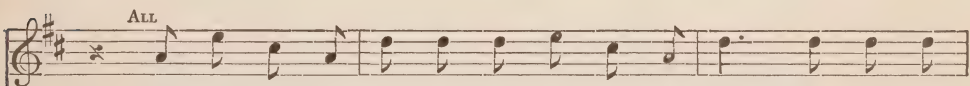
1. The sun is ca - reer - ing in glo - ry and might, 'Mid deep blue
 2. The lin - net is sing - ing the wild wood thro', The fawn's bounding



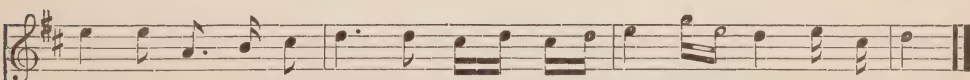
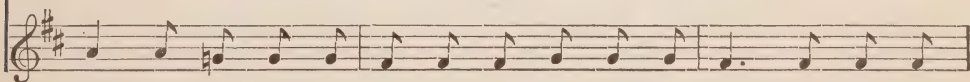
sky and clouds so bright; The bil - low is toss - ing its
 foot-steps skim o - ver the dew, The but - ter - fly flits round the



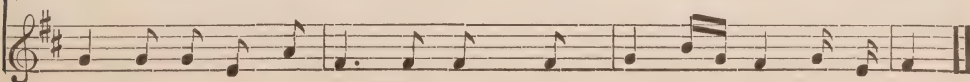
foam on high, And sum - mer breez - es go light - ly
 blos-som - ing tree, And cow-slip and blue - bell are bent by the



by: The air and the wa - ter dance, glit - ter, and play—Why should not
 bee: All crea - tures that dwell in the for - est are gay—Why should not



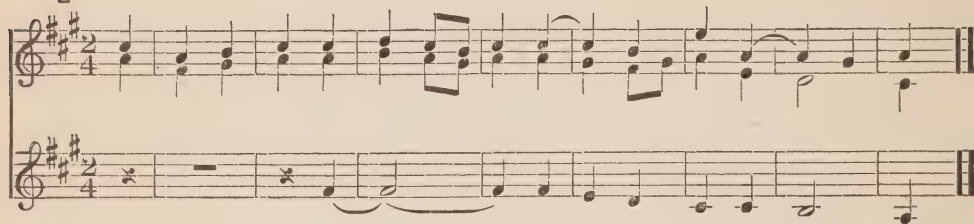
I be mer - ry as they, Why should not I be mer - ry as they?
 I be mer - ry as they, Why should not I be mer - ry as they?



1



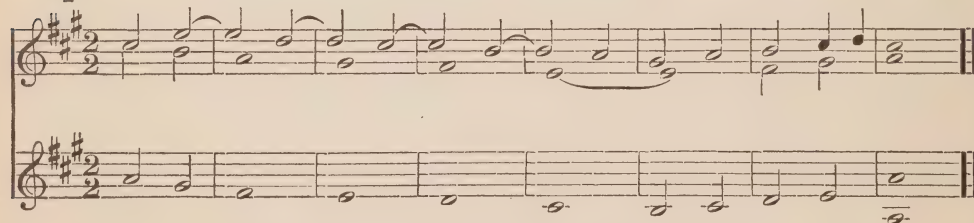
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3



4



5

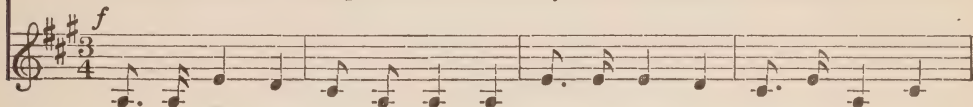


MAY SONG

Polish Song

Allegro

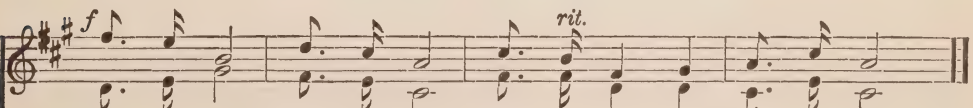
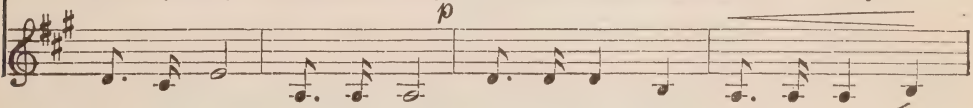
1. May is here, the world re-joic - es; Earth puts on her smiles to greet her;
2. Birds thro' ev-'ry thick-et call - ing, Wake the woods to sounds of gladness;
3. Earth to heaven lifts up her voic - es; Sky and field and wood and riv - er;



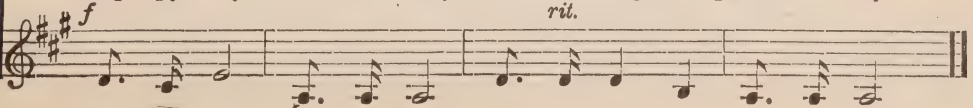
Grove and field lift up their voic - es; Leaf and flower come forth to meet her!
 Hark! the long drawn notes are falling, Sad, but pleas-ant in their sad - ness.
 With their heart our heart rejoic - es, For his gifts we praise the Giv - er.



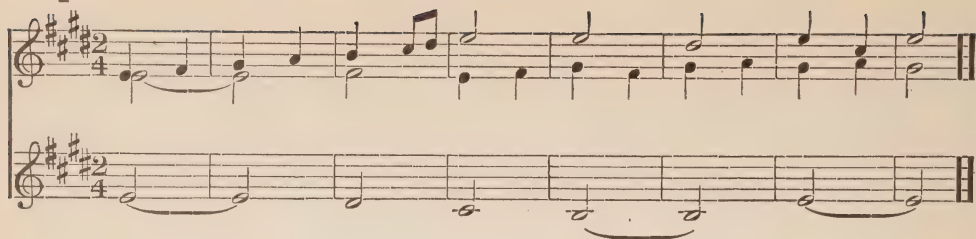
Hap - py May! blithesome May! Win - ter's reign has passed a - way—



Hap - py May! blithesome May! Win - ter's reign has passed a - way!



1



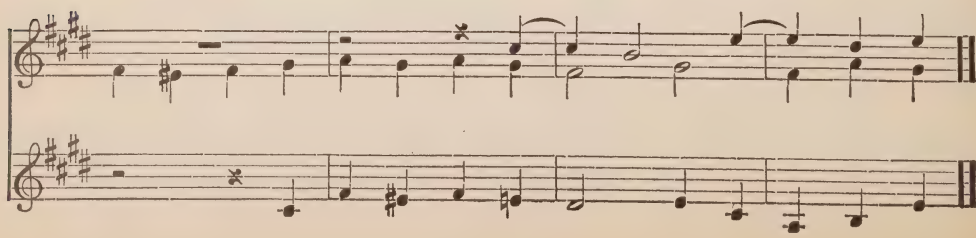
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WHO IS SYLVIA

SHAKESPEARE

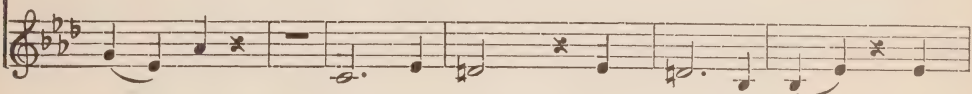
SCHUBERT



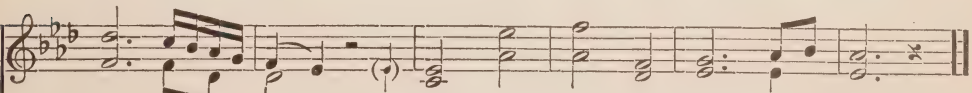
1. Who is Syl - via? What is she, That all our swains com-
 2. Is she kind as she is fair? For beau-ty lives with
 3. Then to Syl - via let us sing, That Syl- via is ex -



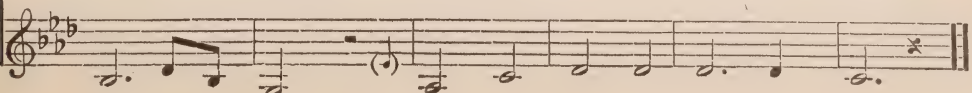
mend her? Ho - ly, fair, and wise is she; The
 kind - ness. To her eyes love doth re - pair, To
 cell - ing; She ex - cels each mor - tal thing Up -

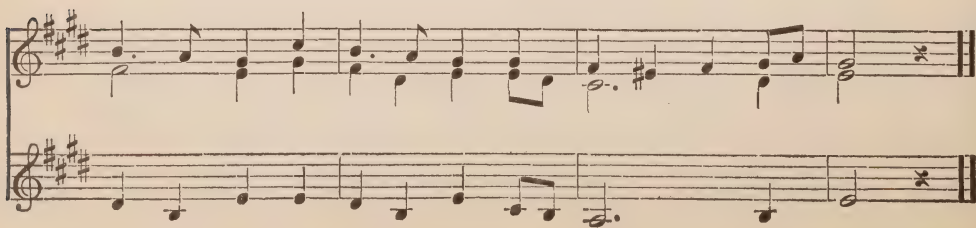
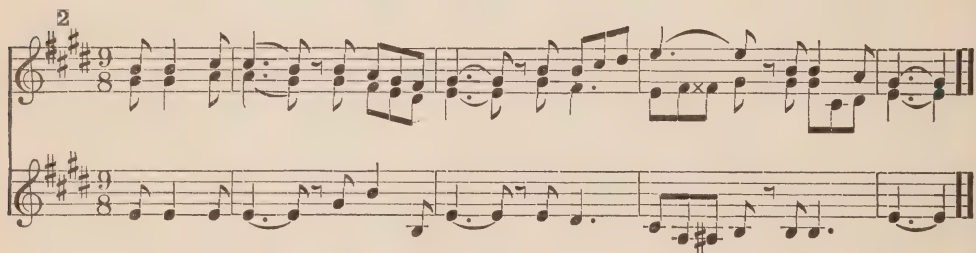
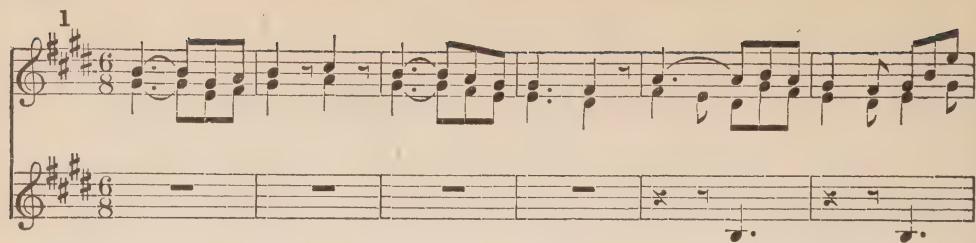


heavens such grace did lend her That a - dor - ed
 help him of his blind - ness, And being heal - ed he
 on the dull earth dwell - ing, Gar - lands to her



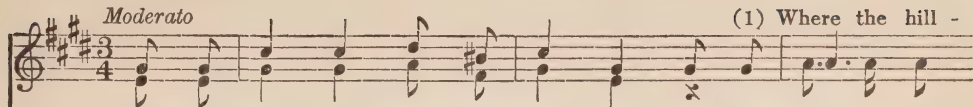
she might be, That a - dor - ed she might be.
 there doth dwell, And be - ing heal - ed he there doth dwell.
 let us bring, Gar - lands to her let us bring.





AN INVITATION

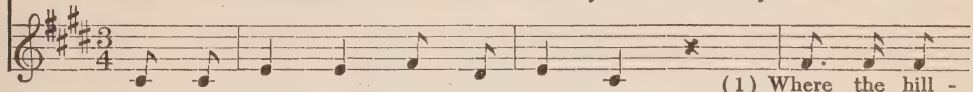
G. K. MENZIES

Moderato

1. Come and scam - ble through the heath - er Where the hill -

2. You shall see the wa - ters fall - ing, O'er the sand -

3. See the white-tailed rab - bits near you—How they scut -



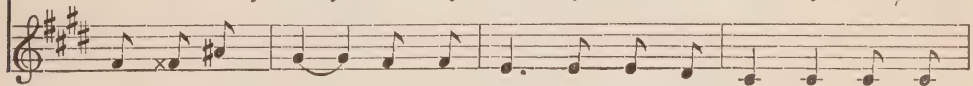
(1) Where the hill -



tops touch the sky, Come and scale the peaks of gran - ite Where the

y shal-lows brawling, Dashing, splash-ing, gay - ly flash - ing O - ver

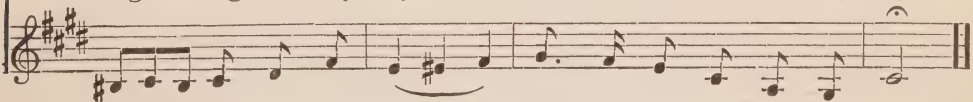
tle when they hear you! Hurry - scour - ry in their flur - ry, Swift, as



ea - gles soar on high, . . Where the ea - gles soar on high.

rock and un - der tree, . . O - ver rock and un - der tree.

light - ning off they fly, . . Swift as light-ning off they fly.



1

Handwritten musical score for the song "The Rose Tree". The score is written on two staves in G major (one sharp) and 3/4 time. The melody is on the top staff, and the accompaniment is on the bottom staff. The piece concludes with a double bar line and repeat dots.

2

3

A musical score for the song 'The Rose Tree'. It consists of two staves, both in treble clef, with a key signature of one flat (B-flat) and a time signature of 2/2. The melody is written on the upper staff, and the accompaniment is on the lower staff. The music is in common time (2/2). The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The accompaniment starts with a half note G3, followed by a half note A3, then a half note B3, and a half note C4. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The accompaniment continues with a half note D4, a half note E4, a half note F4, and a half note G4. The melody ends with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment ends with a half note D4, a half note E4, a half note F4, and a half note G4.

4

5

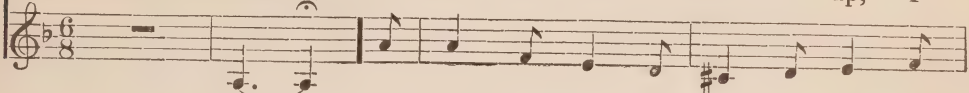
THE FOUR WINDS

Zzz



Zzz

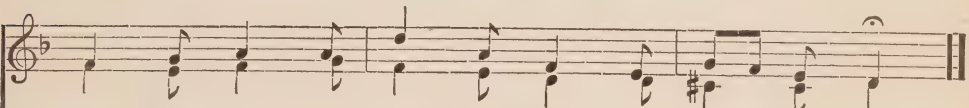
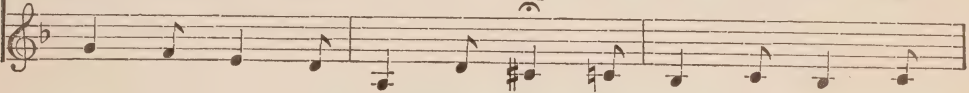
1. In win - ter when the wind I hear, I
 2. In spring when stirs the wind, I know That
 3. In sum - mer when it soft - ly blows, Soon
 4. In au - tumn when the wind is up, I

(May be sung in E or F minor)

Zzz



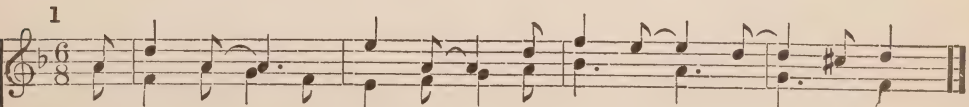
know the clouds will dis - ap - pear, For 'tis the wind that
 soon the cro - cus buds will show, For 'tis the wind who
 red, I know will be the rose, For 'tis the wind to
 know the a - corn's out its cup, For 'tis the wind who



sweeps the sky And piles the snow in ridg - es high.
 bids them wake And in - to pret - ty blos - soms break.
 her who speaks, And brings the blush - es to her cheek.
 takes it out, And plants an oak some - where a - bout.



1



1

System 1, measures 1-4. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melody with eighth and quarter notes, including a triplet of eighth notes in measure 3. The bottom staff is in treble clef with a key signature of one flat and a 3/4 time signature, containing a bass line with eighth and quarter notes. Both staves end with a double bar line.

2

System 2, measures 5-8. The top staff continues the melody from system 1. The bottom staff contains a bass line with whole rests in measures 5, 6, and 7, followed by a quarter note in measure 8. Both staves end with a double bar line.

System 3, measures 9-12. The top staff features a melody with eighth and quarter notes, ending with a quarter rest in measure 12. The bottom staff continues the bass line with eighth and quarter notes, also ending with a quarter rest in measure 12. Both staves end with a double bar line.

3

System 4, measures 13-16. The top staff continues the melody, featuring a triplet of eighth notes in measure 14. The bottom staff continues the bass line. Both staves end with a double bar line.

System 5, measures 17-20. The top staff continues the melody with eighth and quarter notes. The bottom staff continues the bass line. Both staves end with a double bar line.

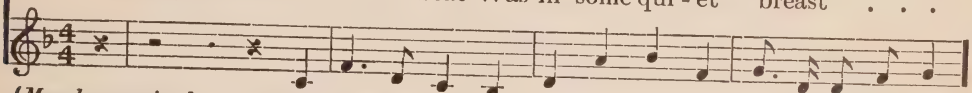
THE HAPPIEST HEART

JOHN VANCE CHENEY

MARGARET RUTHVEN LANG

With spirit

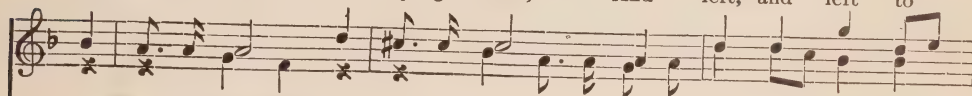
1. Who drives the horses of the sun Shall lord it but a day;
2. The rust will find the sword of fame, The dust will hide the crown; . . .
3. The happiest heart that ev-er beat Was in some qui-et breast . . .



(May be sung in the
key of E or E-flat)

1. Who drives the hors-es of the sun Shall lord it but a day;
2. The rust will find the sword of fame, The dust will hide the crown;
3. The hap-piest heart that ev-er beat Was in some qui-et breast

'Twere best the low - ly deed were done, And kept, and kept the
Ay, noneshall nail so high his name, But time, but time will
That found the com - mon day-light sweet, And left, and left to

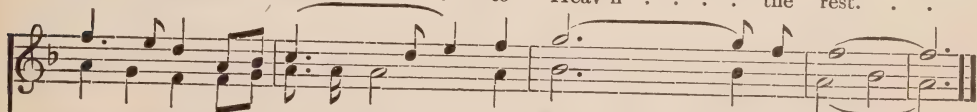


'Twere best the low-ly deed were done, And kept the
Ay, none shall nail so high his name, But time will
That found the common daylight sweet, And left to

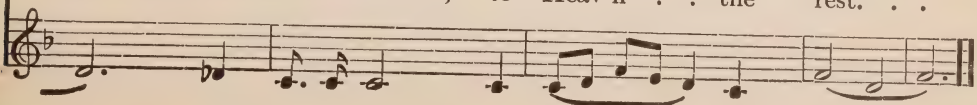


(1) done,

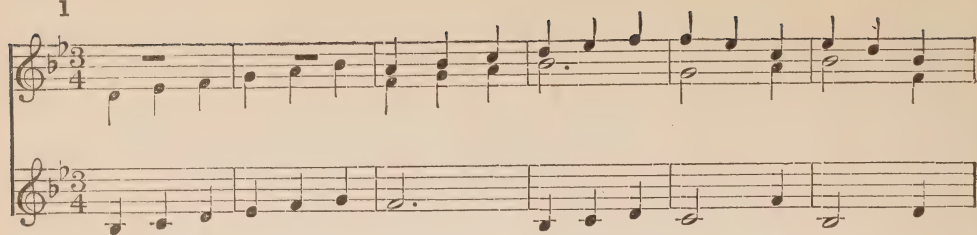
hum - ble way, And kept the hum - - - ble way. . .
tear it down, But time will tear it down. . .
Heav'n the rest, And left to Heav'n the rest. . .



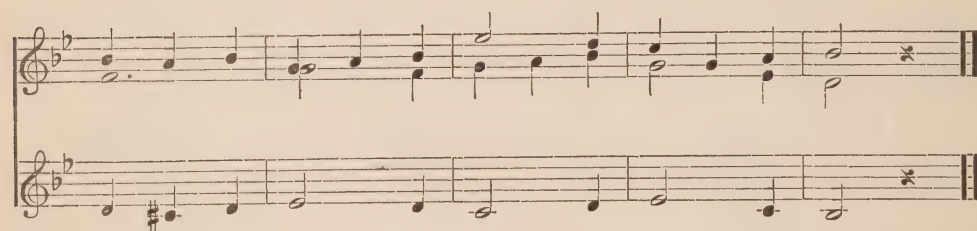
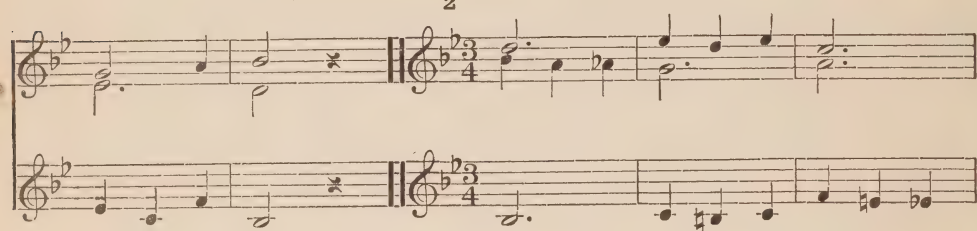
humble way, And kept the hum - ble, hum - - - ble way. . .
tear it down, But time will tear, will tear . . . it down. . .
Heav'n the rest, And left to Heav'n, to Heav'n . . the rest. . .



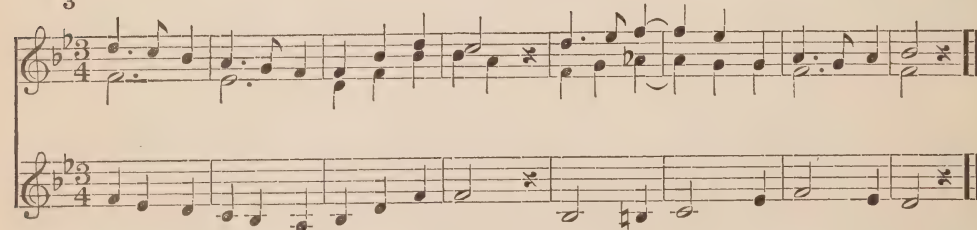
1



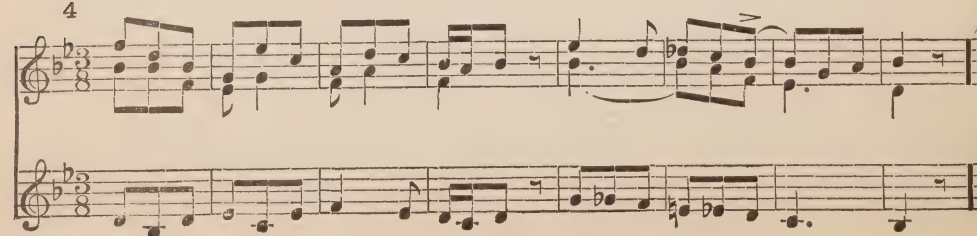
2



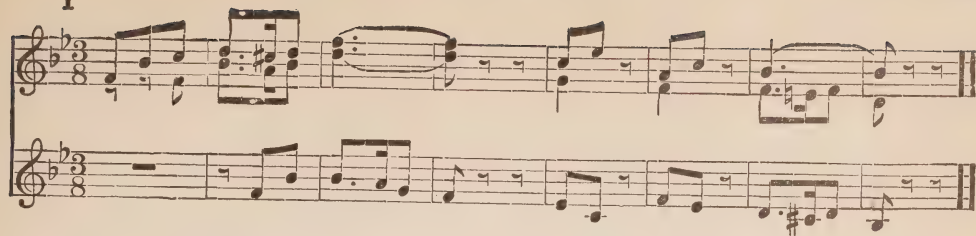
3



4



1

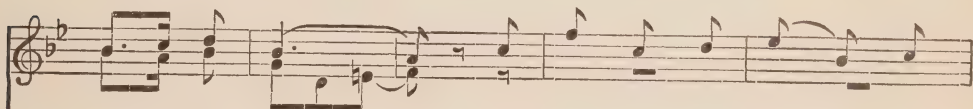


FOUR-LEAF CLOVER

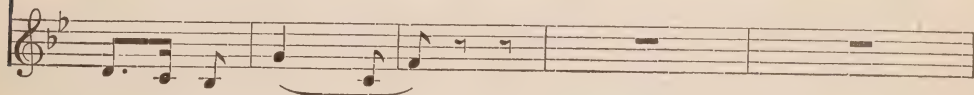
JEAN BASSETT



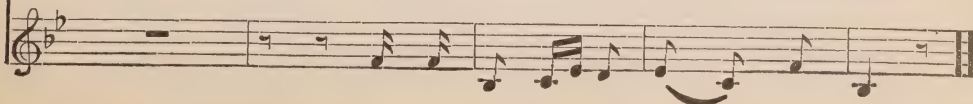
1. Un - der a bank where mead-ow grass grows And a brook sings a
2. Tim - id and shy it hung down its head As in fear of a
3. One day a lad came hur - ry - ing by, And that wee four - leaf



joy - ous song, . . . A wee four - leaf clo - ver
 pass - ing glance, . . . While all of its com - rades
 clo - ver spied; . . . He greet - ed his find with



shy - ly hid All a - lone in a three - leaf'd throng.
 stood e - rect And at four-leaf all gazed a - skance.
 shouts of glee, And then car-ried it home with pride.



THE WONDERFUL WORLD

W. B. Rands

1. Great, wide, beau - ti - ful, won - der - ful World, . With the
 2. Won - der - ful air . . is o - ver me, . . And the
 3. You friend - ly Earth! how far do you go, . . With the

mp

won - der - ful wa - ter . . round . . you
 won - der - ful wind is . . shak - ing the
 wheat - fields that nod and the riv - ers that

rit.

a tempo *stringendo* *f*

curled, . . And the won - der - ful, won - der - ful
 tree; . . It . . walks . . on the wa - ter, and
 flow, . . With cit - ies and gar - dens, and

a tempo *stringendo* *f*

grass up - on your breast,
whirls, whirls the mills,
cliffs, cliffs and isles,

O World, World,
And talks to it -
And peo - ple up -

p *piu lento*
ff
sf
molto dim.
p

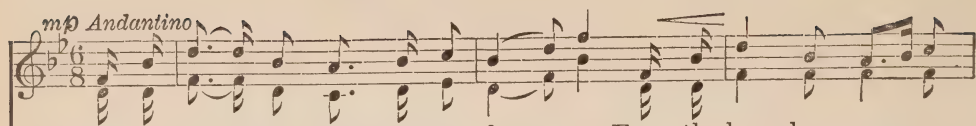
1, 2 *molto cres.* *poco rit.*
you are so beau - ti - ful - ly drest! . . .
self on the tops . . of the hills.

cres. *poco rit.* L.H.

3
SOLO VOICES OR SEMICHORUS
on you for thou - - sands of miles? . . .
CHORUS
on you for thou - sands of miles? . . .

cres. *poco rit.* L.H.

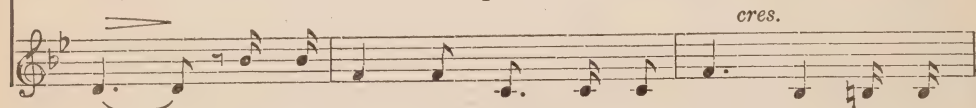
IN THE WOODS



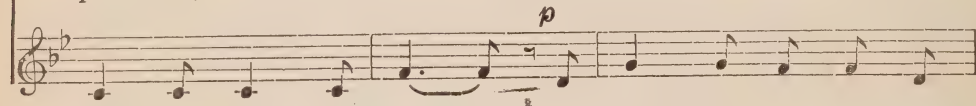
1. In the wood where shad-ows are deep - est, From the branch-es o - ver -
2. Then some mag-i-cal words did she ut - ter, I a-lone could un - der -
3. In my heart of hearts was the mag - ic, That a-gain can nev-er



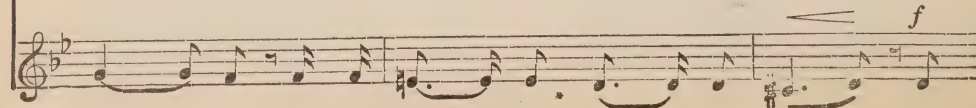
head, . . Where the wild wood-straw-ber-ries clus - ter, And the
stand, . For the sky grew blu - er and bright - er, As there
be. . . Shall I tell what pow - er - ful fair - y Built the



soft - est moss is spread, I met a won - der - ful
rose, on ei - ther hand, The cloud - y walls of a
pal - ace, all for me? 'Twas but a lit - tle white



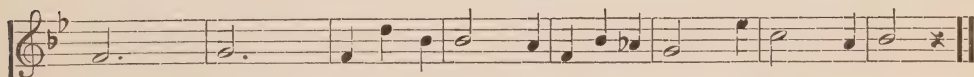
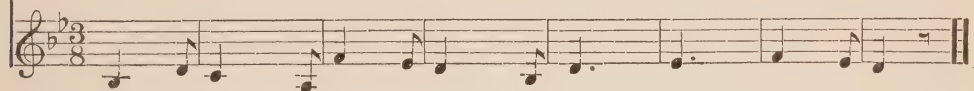
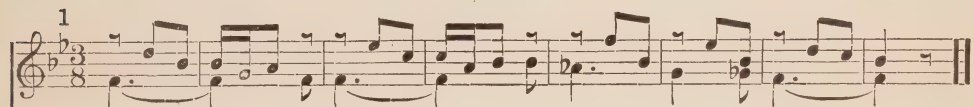
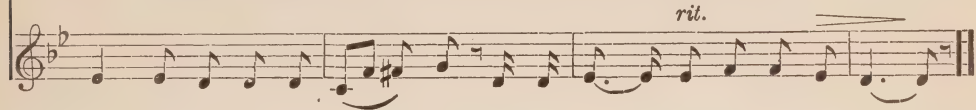
fair - y, And I fol - lowed where she led, . . I
pal - ace, That was built in fair - y - land, . The
vi - o - let That I found at the root of a tree, 'Twas





cloud - y walls of a pal - ace, That was built in fair - y - land.

but a lit - tle white vi - o - let That I found at the root of a tree.



1

2

3

4

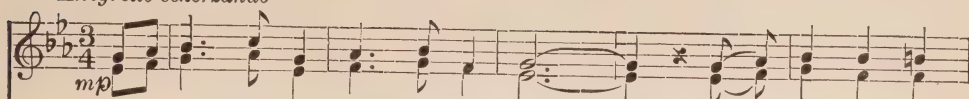
5

THE BOY WHO FORGETS

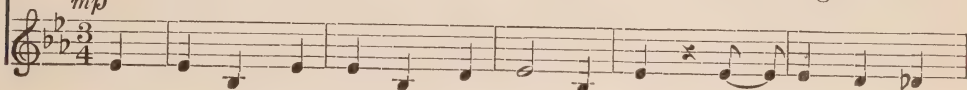
PAULINE FRANCES CAMP

Allegretto scherzando

GORDON B. NEVIN

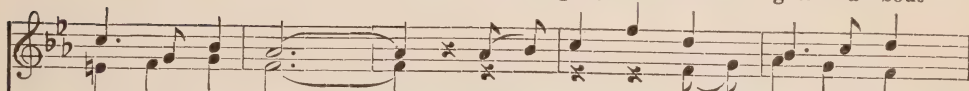


1. I love him, the boy who for - gets; . . . Does it seem such a
 2. I'd trust him with all that I own, . . . And know nei-ther
 3. He al - ways for-gets to pay back . . . The boy who has
 4. For-gets to look sulk - y and cross . . . When things are not



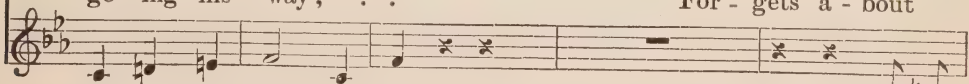
(1) for - gets, for - gets;

Can't help it, can't help it; he's
 But the se - cret, the se - cret of
 For - gets, he for - gets that a
 For - gets, he for - gets a - bout



queer thing to say? . . .
 wor - ries nor frets; . . .
 done him an ill; . . .
 go - ing his way; . . .

Can't help it; he's
 But the se - cret, of
 For - gets that a
 For - gets a - bout

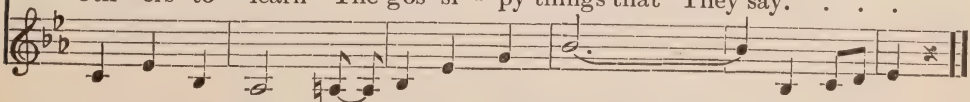


to say?
 nor frets;
 an ill;
 his way;

He is
 But the
 That a
 A - bout

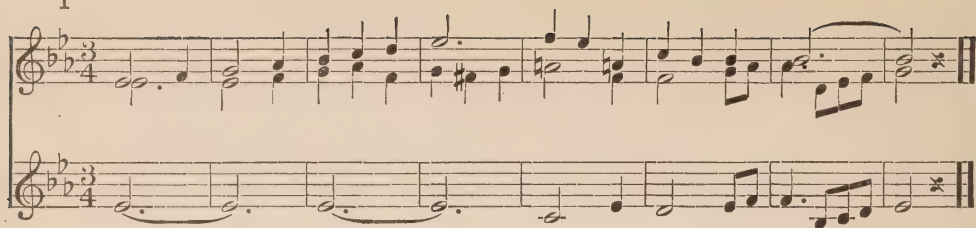


one of my pets; De-light-ful at work or at play. . . .
 this lies a - lone In the things that this laddie for - gets. . . .
 grudge he owes Jack, And smiles at him pleas-ant - ly still; . . .
 oth - ers to learn The gos-si - py things that "They say." . . .

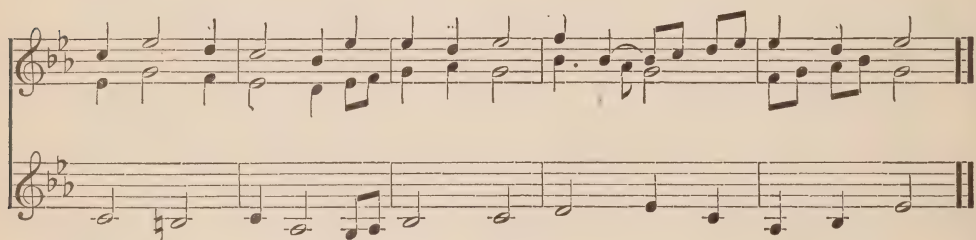


one of my pets; De-light-ful at work . . . or at play.
 se - cret's a - lone In the things that this lad - - - die for-gets.
 grudge he owes Jack, And smiles at him pleas - - - ant - ly still.
 oth - ers to learn The gos-si - py things . . . that "They say."

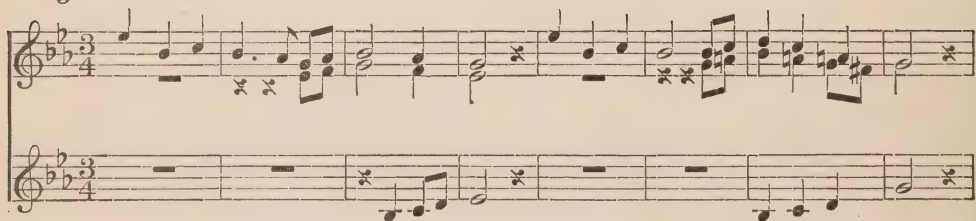
1



2



3



AUTUMN

A. C. BENNETT

1. The leaves we've seen In spring so green, In au - tumn now are brown;
 2. The fo - liage sere But crowns the year, Though boughs and twigs are bare,

Tho' wish we may That they would stay, To earth they'll flutter down.
 The leaves but go A - while, to show How God for all doth care;

Yet, nev - er fear, When spring is here, We'll look for them in vain;
 He takes them now That ev - 'ry bough In throb - bing life re - main,

With A - pril show'rs And primrose flow'rs The leaves will come a -
 And bright-lier green It may be seen, When new leaves come a -

gain, They'll come a - gain, they'll come a - gain.

TO THE FRINGED GENTIAN

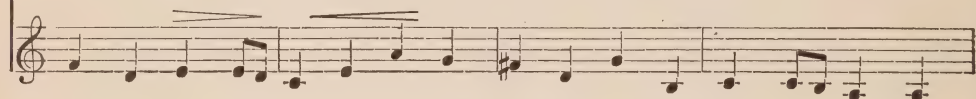
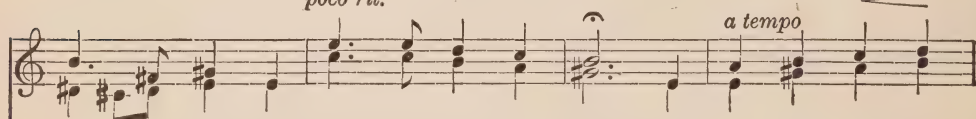
WILLIAM CULLEN BRYANT



1. Thou blos - som bright with au - tumn dew, And col - ored with the
 2. Thou wait - est late, and com'st a - lone, When woods are bare, and



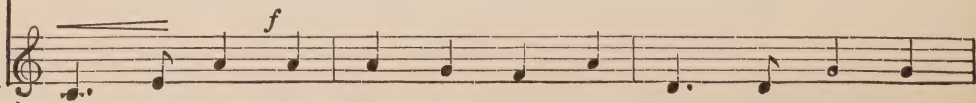
heaven's own blue, That op'nest, when the qui-et light Suc - ceeds the keen and
 birds are flown, And frosts and short-'ning days por-tend The ag-ed year is

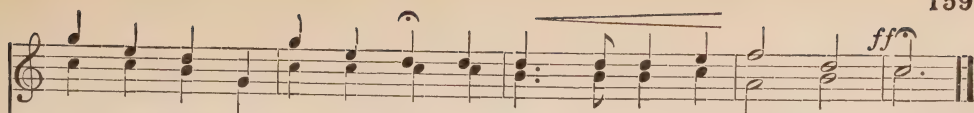
*poco rit.*

frost-y night, the keen and frost - y night. Thou com - est not when
 near his end, the year is near his end. Then doth thy sweet and

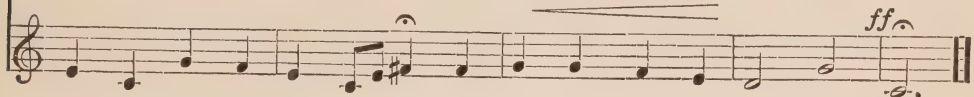
poco rit.

vio - lets lean O'er wan-d'ring brooks and springs un - seen, Or
 qui - et eye Look through its fring - es to the sky, Blue—





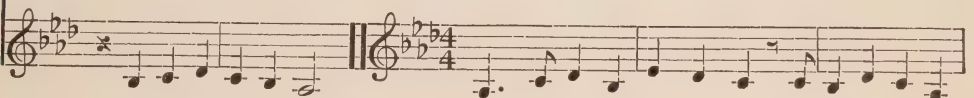
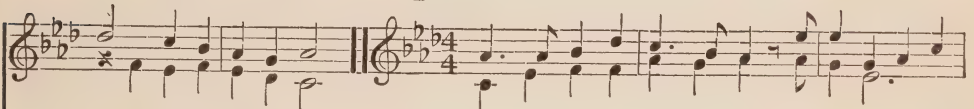
col - um - bines in pur - ple dressed, Nod o'er the ground - bird's hid - den nest.
blue as if that sky let fall A flow'r from its ce - ru - lean wall.



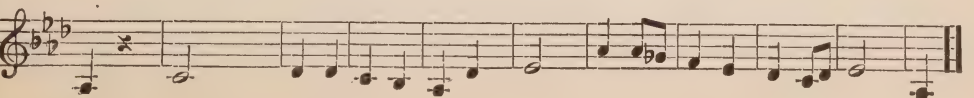
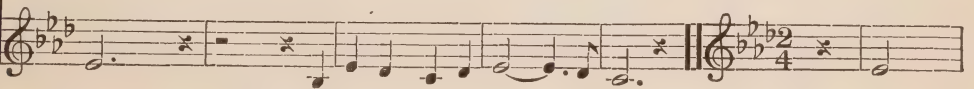
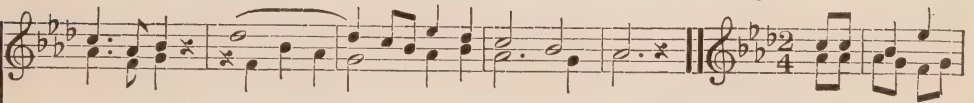
1



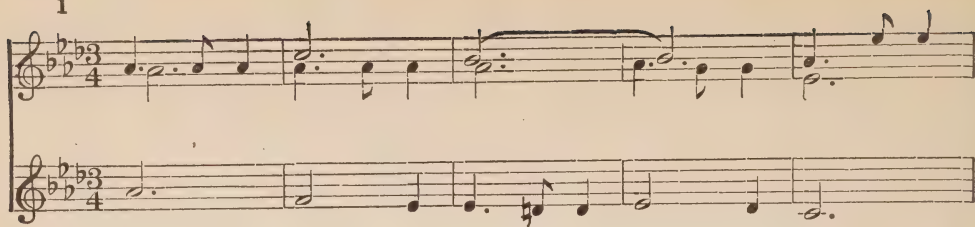
2



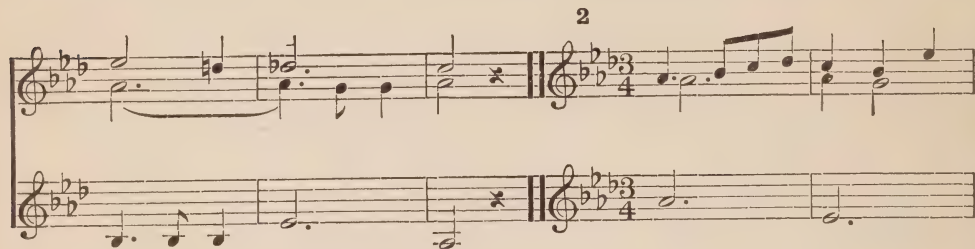
3



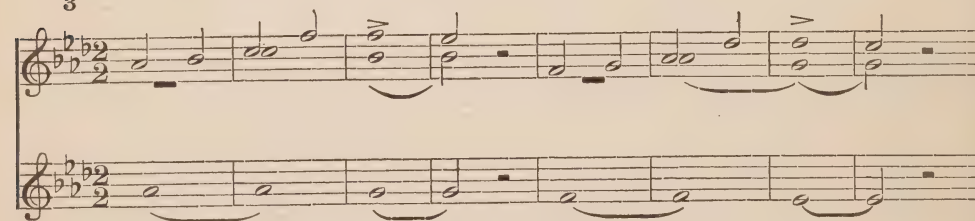
1



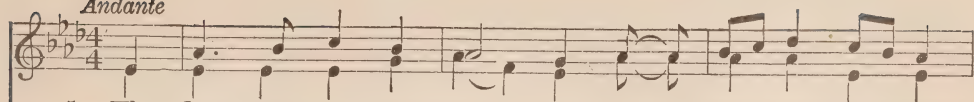
2



3



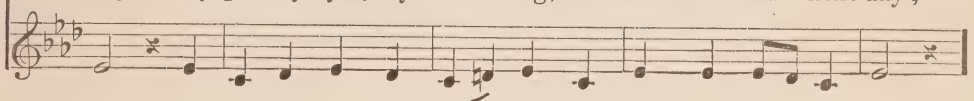
THE LITTLE DUSTMAN

Andante

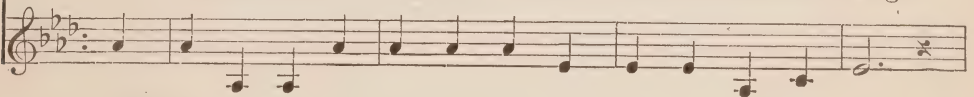
1. The flow'r-ets all sleep sound - ly Be - neath the moon's bright
2. The birds that sang so sweet - ly When noon-day sun rose
3. Now see, the lit - tle dust - man At the win-dow shows his
4. And ere the lit - tle dust - man Is ma - ny steps a -



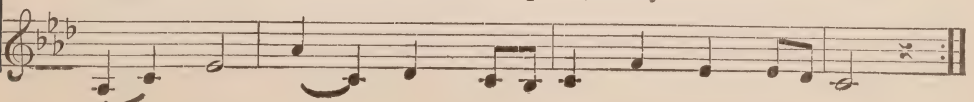
ray, They nod their heads to-gether, And dream the night a - way.
 high, With-in their nests are sleep - ing, Now night is draw-ing nigh.
 head, And looks for all the chil - dren, Who may not be in bed.
 way, Thy pret-ty eyes, my dar - ling, Close fast un - til next day;



The bud-ding trees wave to and fro, And mur-mur soft and low.
 The crick-et as it moves a - long, A - lone gives forth its song.
 And as each wea - ry child he spies, Throws dust in - to his eyes.
 But they shall ope at morn-ing's light, And greet the sun-shine bright.



Sleep on! sleep on, sleep on, my lit - tle one.



1

2

p

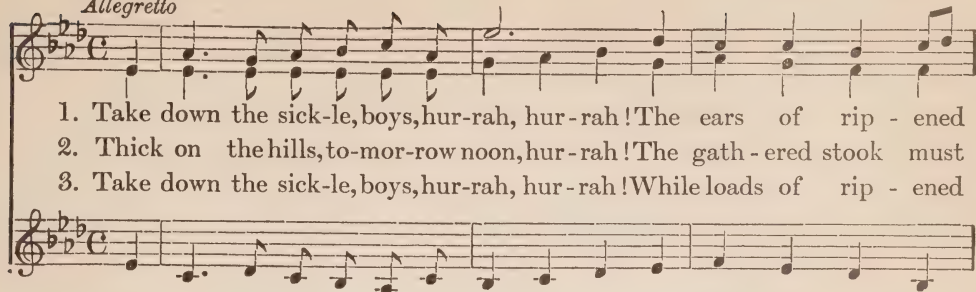
mf Melody

D.C. 2

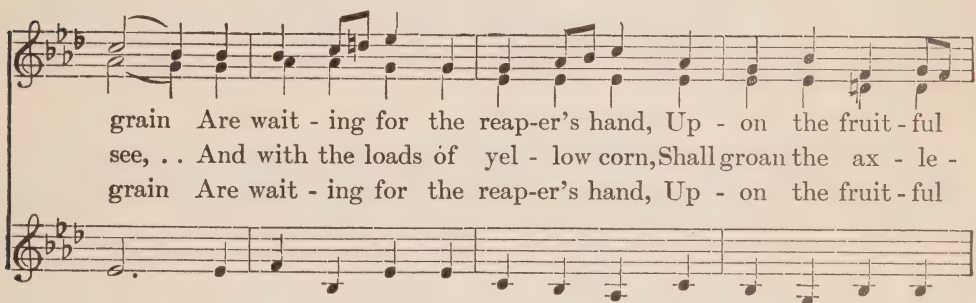
HARVESTING

CHARLES GAMMAGE EASTMAN

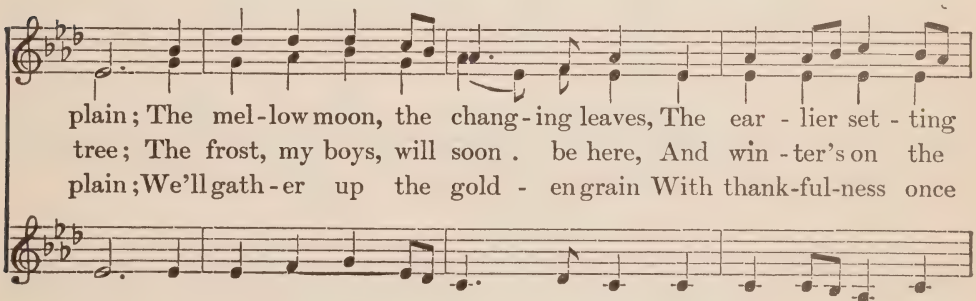
FREDERIC A. LYMAN

Allegretto


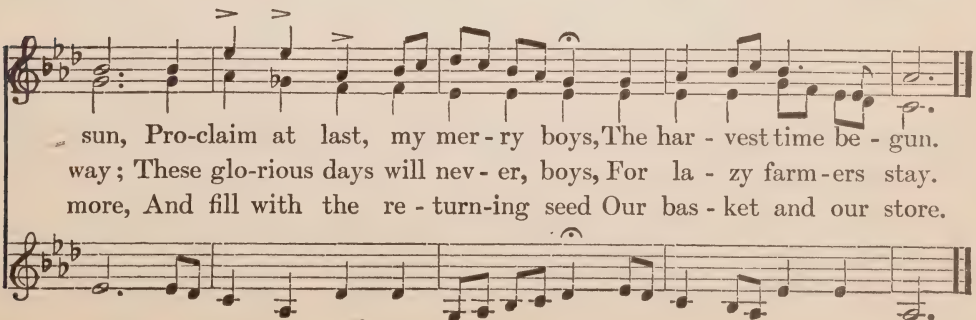
1. Take down the sick-le, boys, hur-rah, hur-rah! The ears of rip - ened
 2. Thick on the hills, to-mor-row noon, hur-rah! The gath - ered stook must
 3. Take down the sick-le, boys, hur-rah, hur-rah! While loads of rip - ened



grain Are wait - ing for the reap-er's hand, Up - on the fruit - ful
 see, . . And with the loads of yel - low corn, Shall groan the ax - le -
 grain Are wait - ing for the reap-er's hand, Up - on the fruit - ful



plain; The mel-low moon, the chang-ing leaves, The ear - lier set - ting
 tree; The frost, my boys, will soon . be here, And win - ter's on the
 plain; We'll gath - er up the gold - engrain With thank - ful - ness once



sun, Pro-claim at last, my mer-ry boys, The har - vest time be - gun.
 way; These glo-rious days will nev - er, boys, For la - zy farm - ers stay.
 more, And fill with the re - turn-ing seed Our bas - ket and our store.

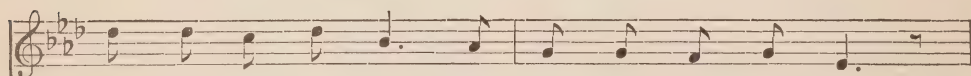
EVENING AND MORNING

JULIA W. BINGHAM

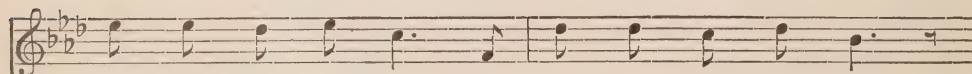
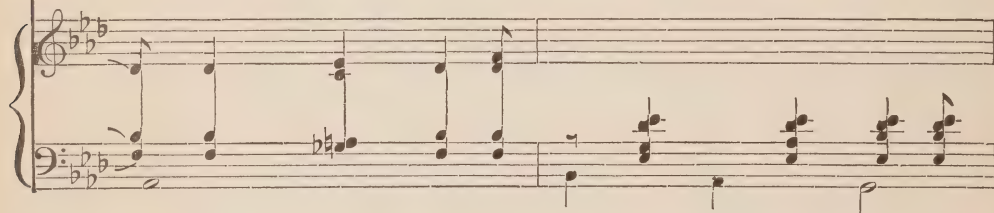
CÉSAR CUI

Allegretto

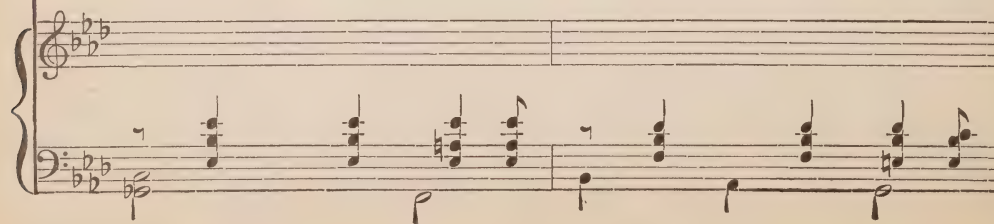
1. Gold - en sun of eve - ning, In thy splen - did car
 2. Glo - rious sun of morn - ing, Con - quer - or of Night,



To the west re - treat - ing, Rich thy glo - ries are.
 Far and wide thou fling - est Rays of pur - est light;



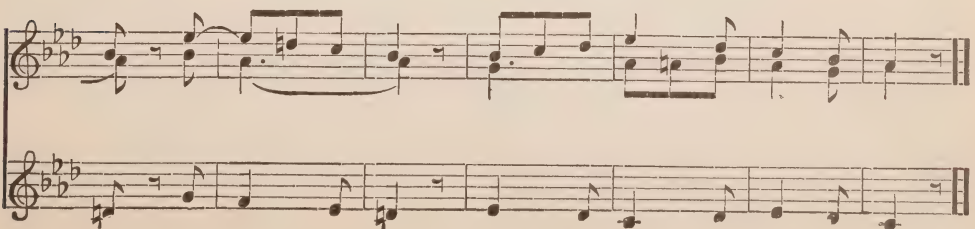
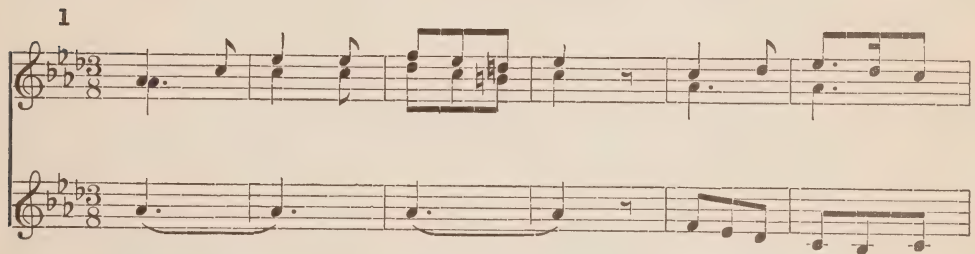
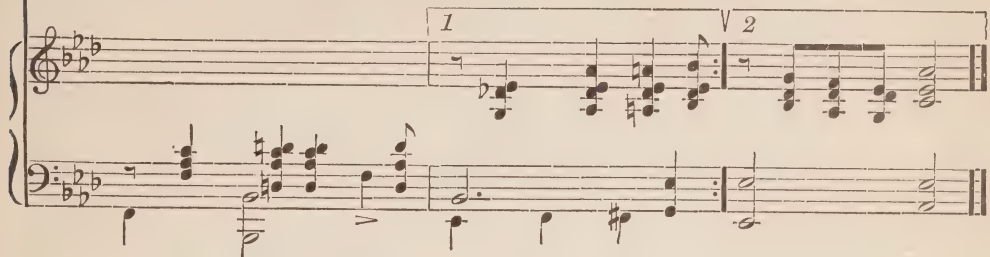
Robes of gold and crim - son In thy path re - main,
 All thy boun - ties spread - ing With a gen - erous hand,

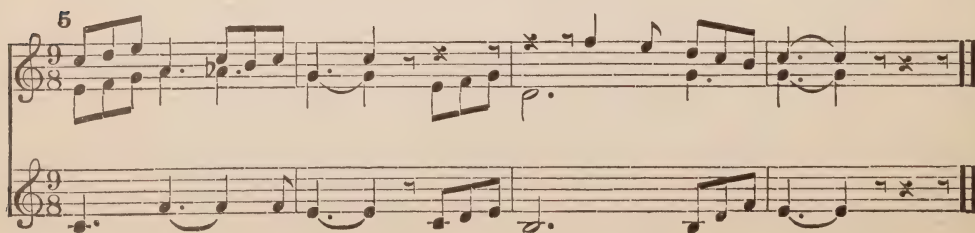
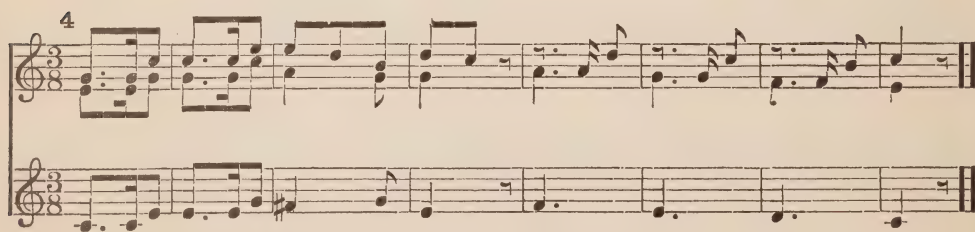
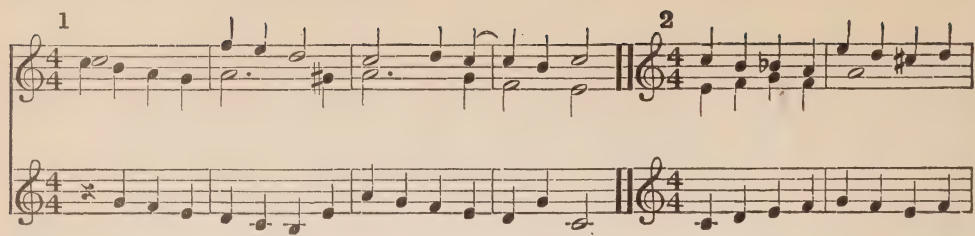




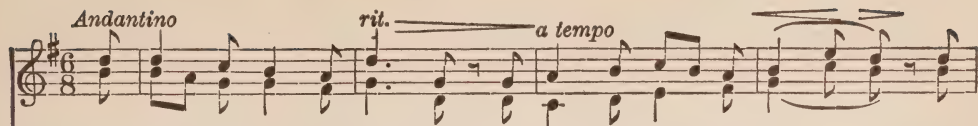
Trail-ing far behind thee In a fier-y train!

And thy radiance streaming (*Omit*) O-ver sea and land.





THE ROSES AND CARNATIONS



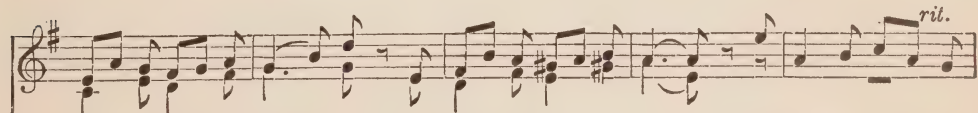
1. The Ros-es and Car-na-tions, And El-der blossoms gay, . . Must

2. The Ros-es and Car-na-tions, And El-ders in their train, . . Come



sure-ly droop and with-er, And quick-ly pass a-way. . Love

back to us in Springtime, And bud and bloom a-gain. . But



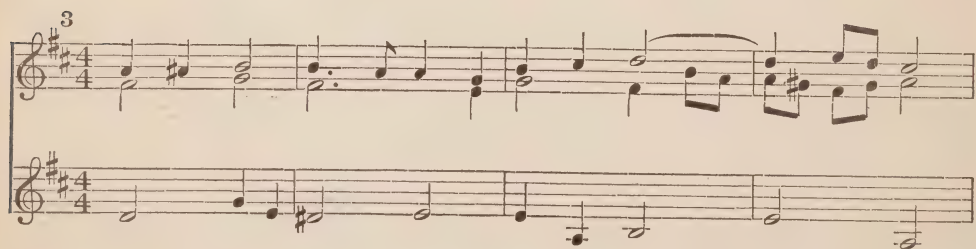
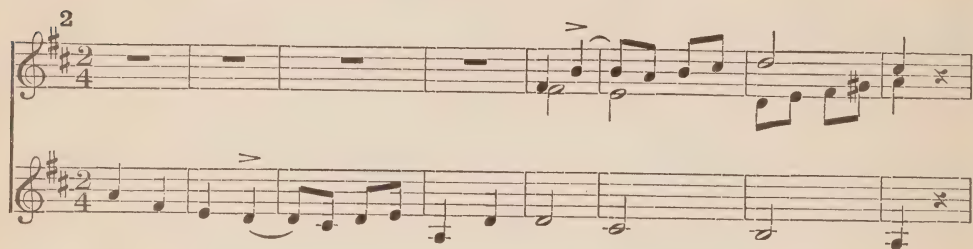
is a gift, a beau-ty, Not a mere du-ty she, . And like a ten-der
love and trust return not, When once they fade a-way, And to the heart that's



flow-er That soon may fad-ed be, That soon may faded be. .

brok-en Time brings no healing day, Time brings no healing day. .







WERE I THE SUN

A. R. WELLS

With spirit
mf

MARGARET RUTHVEN LANG



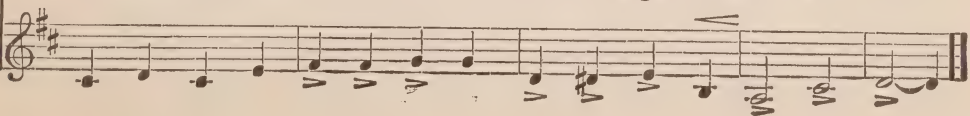
1. I'd al-ways shine on hol-i-days, Were I the sun; On
2. I would not melt a sled-ding snow, Were I the sun; Nor
3. I'd warm the swim-ming pool just right, Were I the sun; On

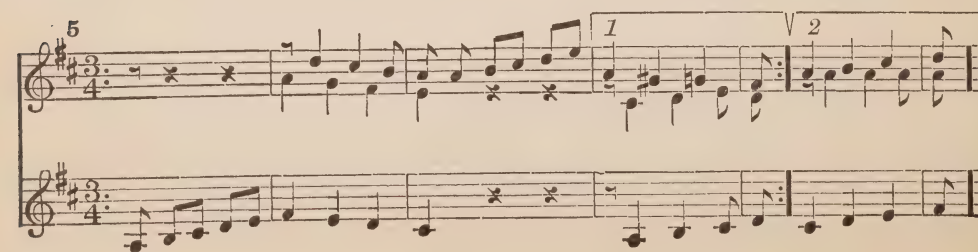
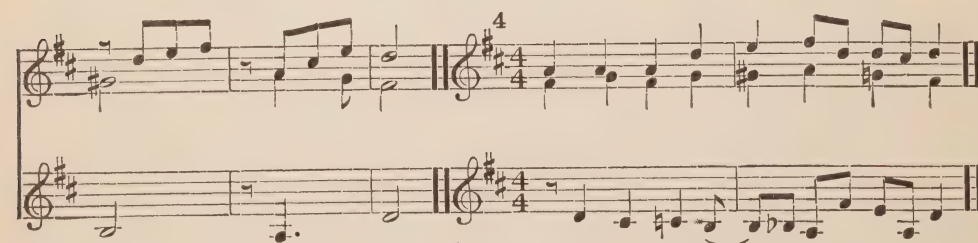
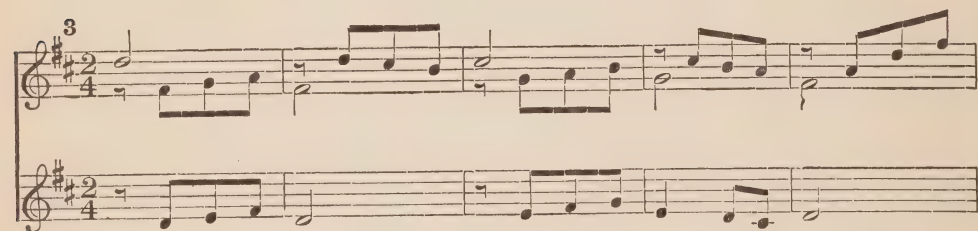
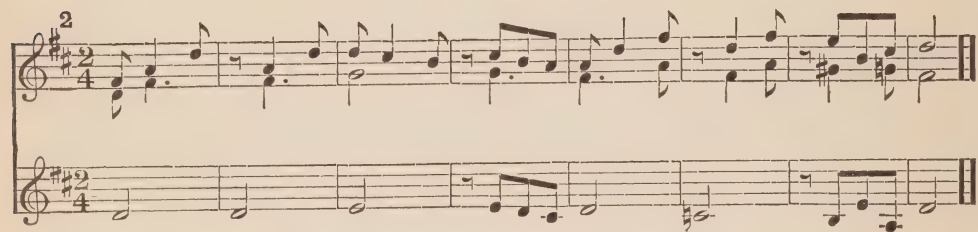


sleep-y heads I'd nev-er gaze, But fo-cus all my
 spoil the ice where skat-ers go, Nor help those use-less
 school-days I would hide my light, The First I'd al-ways




morn-ing rays On bus-y folks of bus-tling ways, Were I the sun.
 weeds to grow, But hur-ry mel-ons up, you know, Were I the sun.
 give you bright, Nor set so soon on Christmas night, Were I the sun.






A HANDFUL OF A VALLEY

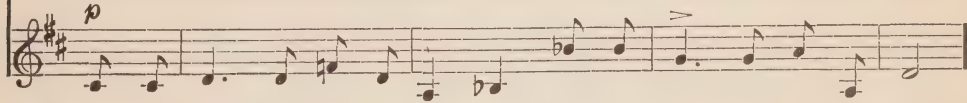
GRACE HARVEY LANE



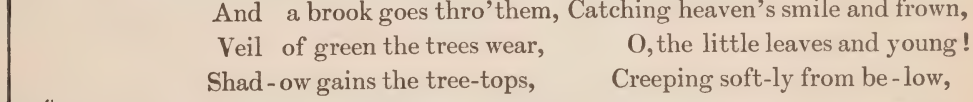
1. There's a hand - ful of a val - ley Where the east - ern hills dip down,
 2. O, the per - fume of the wil - lows In a haze of cat - kins hung,
 3. Come a - way with me at eve - ning When the sun lies red and low,



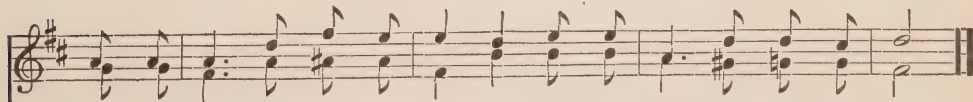
Where the rush - es and the reed grass Wave and whis - per, long and brown.
 Gold - en clouds of in - cense drift - ing, By the sigh - ing west wind swung;
 And the last bright beam is fall - ing On the wa - ter's si - lent flow,



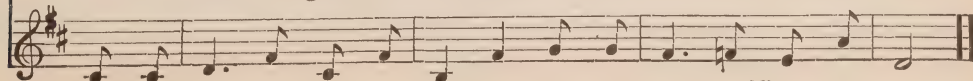
And a brook goes thro' them, Catching heaven's smile and frown,
 Veil of green the trees wear, O, the little leaves and young!
 Shad - ow gains the tree - tops, Creeping soft - ly from be - low,



And a brook goes spreading thro' them, Catching heav - - en's smile and frown,
 O, the veil of green the trees wear, O, the lit - tle leaves and young!
 While the shad - ow gains the tree - tops, Creeping soft - ly from be - low,



And a brook goes spreading thro' them, Catching heaven's smile and frown.
 O, the veil of green the trees wear, O, the lit - tle leaves and young!
 While the shad - ow gains the tree - tops, Creeping soft - ly from be - low.



1

System 1, measures 1-4. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. It contains eighth and sixteenth notes, some beamed together. The bottom staff is in treble clef with the same key signature and time signature, containing mostly rests and a few eighth notes.

2

System 2, measures 5-8. The top staff continues the melody with eighth and sixteenth notes. The bottom staff has rests in measures 5 and 6, followed by eighth notes in measures 7 and 8. A double bar line is placed after measure 6.

3

System 3, measures 9-12. The top staff has a half note in measure 9, followed by eighth notes. The bottom staff has eighth notes in measure 9, rests in measure 10, and eighth notes in measure 11. A double bar line is placed after measure 10.

4

System 4, measures 13-16. The top staff has a whole note in measure 13, followed by eighth notes. The bottom staff has eighth notes in measure 13, eighth notes in measure 14, and eighth notes in measure 15. A double bar line is placed after measure 14.

5

System 5, measures 17-20. The top staff has eighth notes in measure 17, eighth notes in measure 18, eighth notes in measure 19, and eighth notes in measure 20. The bottom staff has eighth notes in measure 17, eighth notes in measure 18, eighth notes in measure 19, and eighth notes in measure 20. A double bar line is placed after measure 19.

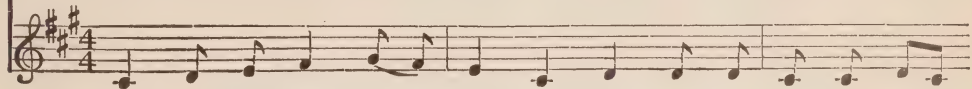
THE PATHS

MARY R. PARKMAN

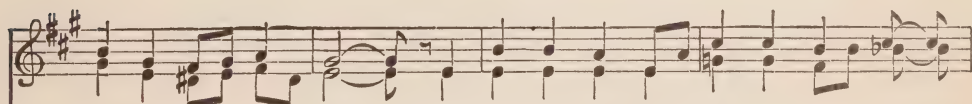
Allegretto

1. Straight up the hill from the pas - ture land Is a lit - tle path

2. Out from the shore a - cross the lake Is a path of light



to the sky; And if you would but take my hand, We'd
to the moon; And had I a ship, a voy-age we'd make To the



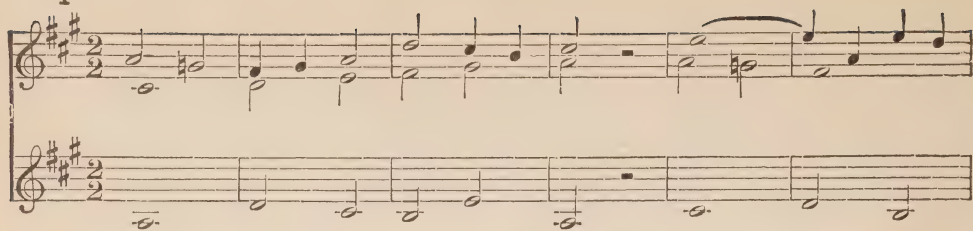
climb there, you and I, . . And wan-der all the cloud-land thro', And
Land of Pret-ty - Soon, The place where make-believes come true, Where the



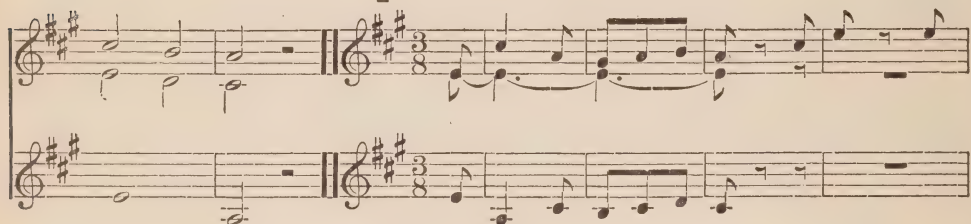
come to - geth - er, . . come to - geth - er to the blue.
way is shin - ing for me and you, for me and you.



1




2



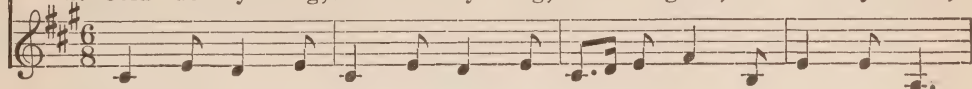
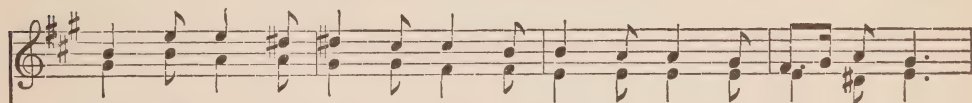
3





SKATING SONG

Allegretto


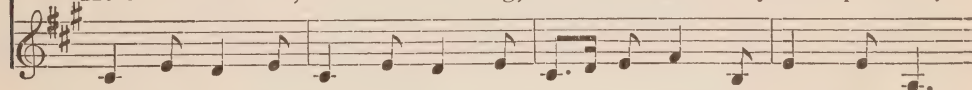
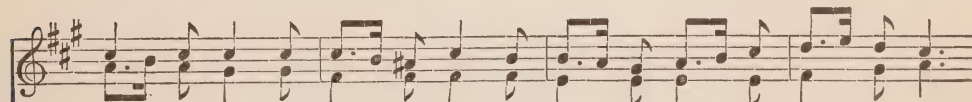
1. Glid - ing light - ly, glanc - ing bright - ly, Hith - er, thith - er, to and fro;
2. Cold de - fy - ing, wind out - fly - ing, On we glide, a - mer - ry crew;

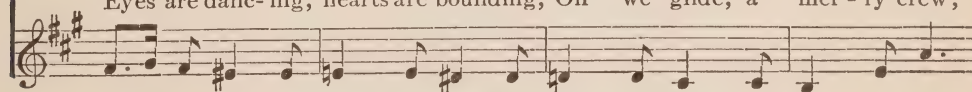

Speed - ing to the sound of laugh - ter, Swift we mer - ry skat - ers go;
Sun - light here, and here a shad - ow, In and out and o - ver, too!

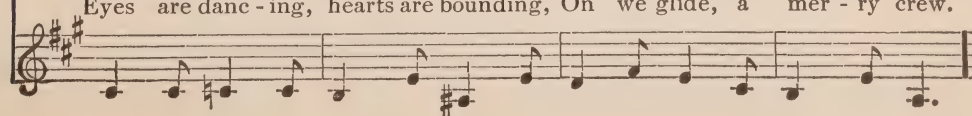
In and out in ma - zy cir - cles, O - ver ice and through the snow.
Here a stum - ble, there a meet - ing, Tears and smiles they both pur - sue;

Eyes are danc - ing, hearts are bounding, Rud - dy cheeks with pleas - ure glow;
Eyes are danc - ing, hearts are bounding, On we glide, a mer - ry crew;

Eyes are danc - ing, hearts are bounding, Rud - dy cheeks with pleasure glow.
Eyes are danc - ing, hearts are bounding, On we glide, a mer - ry crew.



1

System 1, measures 1-4. The music is in 3/8 time with a key signature of three sharps (F#, C#, G#). The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line.

2

System 2, measures 5-8. The upper staff continues the melodic line, including a measure with a cross (x) over a note. The lower staff has rests for the first four measures, followed by a melodic line in the final two measures. The system concludes with a double bar line.

System 3, measures 9-12. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line.

3

System 4, measures 13-16. The upper staff includes triplets marked with a '3' and a cross (x) over a note. The lower staff also includes a triplet marked with a '3' and a cross (x) over a note. The system concludes with a double bar line.

4

System 5, measures 17-20. The upper staff includes a measure with a cross (x) over a note. The lower staff includes a measure with a cross (x) over a note. The system concludes with a double bar line.

CALLING THE VIOLET

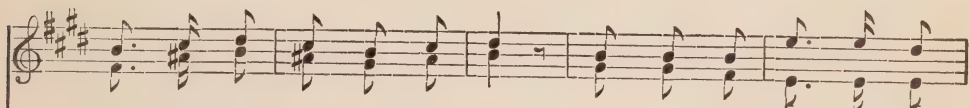
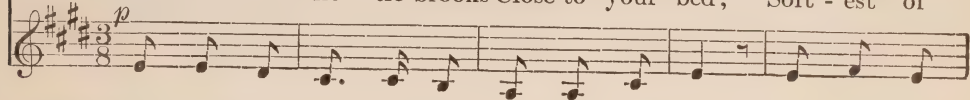
177

LUCY LARCOM

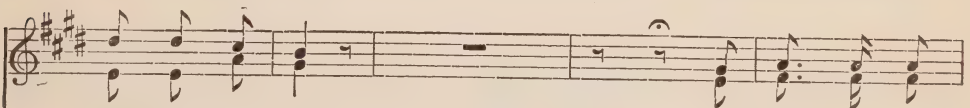
Allegro moderato. Leggiero



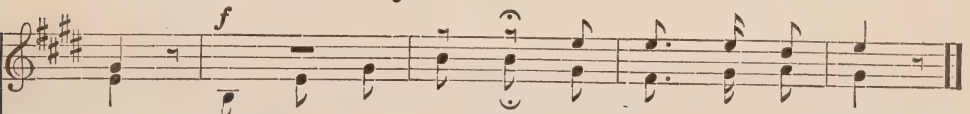
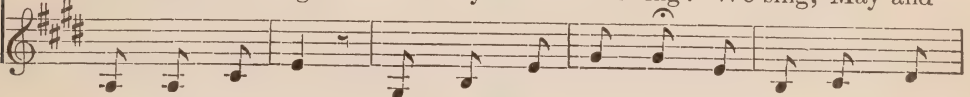
1. Dear lit - tle Vi - o - let, Don't be a - fraid! Lift your blue
2. Why do you shiv - er so, Vi - o - let sweet? Soft is the
3. Trick - le the lit - tle brooks Close to your bed; Soft - est of



eyes From the rock's moss - y shade! All the birds call for you
mead - ow-grass Un - der my feet. Wrapped in your hood of green,
flec - y clouds Float o - ver-head; "Read - y and wait - ing!" The

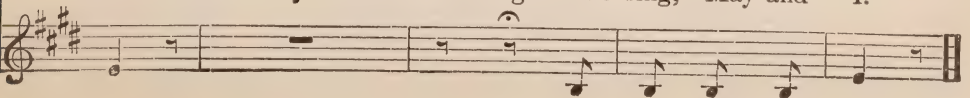


Out of the sky: May is here, wait - ing, And here, too, am
Vi - o - let, why Peep from your earth-door So si - lent and
slen - der reeds sigh. "Read - y and wait - ing!" We sing, May and



I; May is here, wait - ing, And here too, am I.
shy? Peep from your earth-door So si - lent and shy?

I; "Read - y and wait - ing!" We sing, May and I.

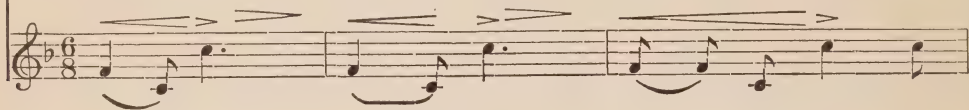


SWING SONG

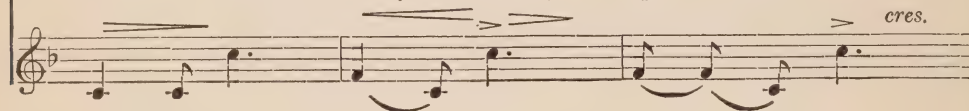
WILLIAM ALLINGHAM

Allegretto grazioso

1. Swing, sing! . . swing, sing! . . Here's my throne and
 2. Up, down, . up and down, . Which is the way to



I'm a king! Swing, sing! . . Swing, . . . sing! . .
 Lon - don town? Where, where, . up in the air! . .



Fare - well, Earth, for I'm on the wing! Low, high,
 Close your eyes, and now you are there! Soon, soon,



here I fly, . . Like a bird through sun - ny sky! . .
 af - ter noon, . O - ver the sun - set, o - ver the moon, .



Free, . . free, . . o - ver the lea! O - ver the moun- tain
Far, . . far, . . o - ver all bar, Sweep - ing on from

dim. *p* *p*
o - ver the sea! No, no! . . low, low! . .
star to . . . star!

Sweep - ing dai - sies with my toe, Low, . . low!

dim. e rit. molto *pp*
to and fro, Slow, slow, slow, . . slow.
dim. e rit. molto *pp*

THE NIGHT IS CALM

p Moderato

The night is calm and cloud-less, And still as still can be,

p Moderato

cres - cen - do

And the stars come forth to lis - ten To the mu - sic of the sea,

cres - cen - do

dim.

To the mu - sic of the sea. They gath - er, and gath - er, and

dim. *piu mosso accel. e cres.*

and gath - er, and gath - er, and

gath - er, and gath - er, and gath - er, Un -

ff. *rit. f* *dim.*

til they crowd the sky, Un - til they crowd the sky, And

ff *rit. f* *dim.*

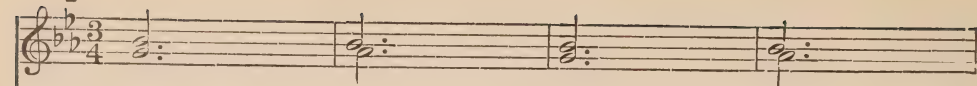
Musical score for "The Night is Calm". The score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked *p Moderato*. The melody is in G major (one flat). The lyrics are: "The night is calm and cloud-less, And still as still can be,". This is followed by a piano accompaniment line. The next section features a vocal melody with lyrics: "And the stars come forth to lis - ten To the mu - sic of the sea,". Above the notes are the syllables "cres - cen - do". This is followed by a piano accompaniment line. The next section features a vocal melody with lyrics: "To the mu - sic of the sea. They gath - er, and gath - er, and". Above the notes are the syllables "dim.". This is followed by a piano accompaniment line. The next section features a vocal melody with lyrics: "and gath - er, and gath - er, and". Above the notes are the syllables "dim. piu mosso accel. e cres.". This is followed by a piano accompaniment line. The next section features a vocal melody with lyrics: "gath - er, and gath - er, and gath - er, Un -". Above the notes are the syllables "dim.". This is followed by a piano accompaniment line. The final section features a vocal melody with lyrics: "til they crowd the sky, Un - til they crowd the sky, And". Above the notes are the syllables "ff. rit. f dim.". This is followed by a piano accompaniment line.

Lento *rit.* *pp*

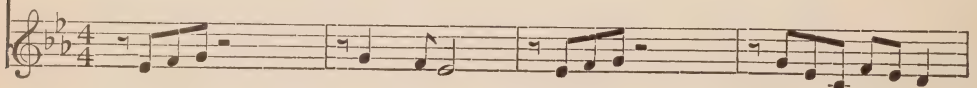
lis - ten in breath-less si - lence To the sol - emn lit - a - ny.

1

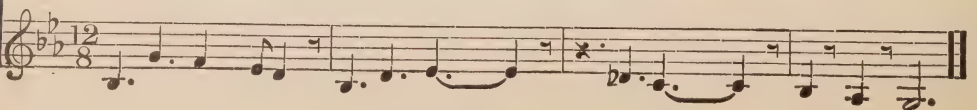
1



2

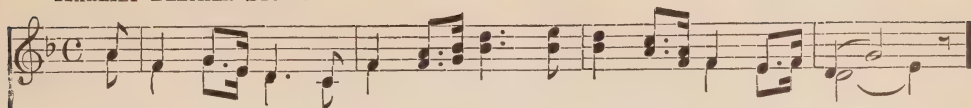


3



THE OTHER WORLD

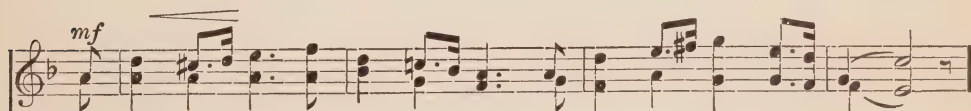
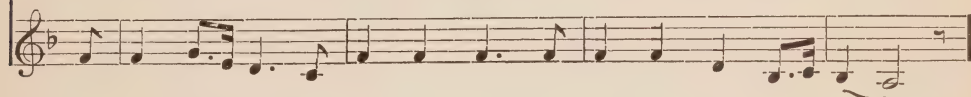
HARRIET BEECHER STOWE



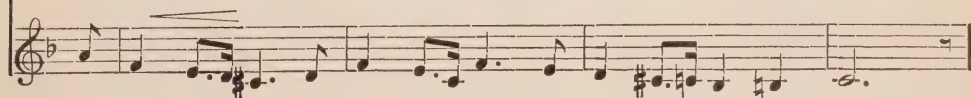
1. It lies a-round us like a cloud, The world we do not see;
2. Sweet hearts a-round us throb and beat, Sweet helping hands are stirred,



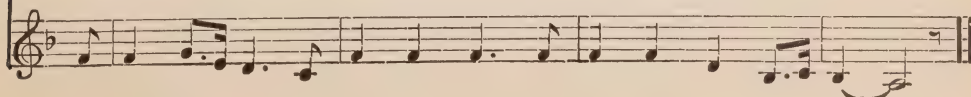
And yet the clos-ing of an eye May bring us there to be.
And pal - pi - tates the veil be-tween, With breath-ing al - most heard.



Its gen - tle breez-es fan our cheeks A-mid our world-ly cares;
Sweet souls a-round us! watch us still, Press near-er to our side;



Its gen - tle voic-es whis-per love, And min-gle with our pray'rs.
In-to our tho'ts, in-to our prayers With gentle help-ing glide.



THE DAFFODILS

Wordsworth.

1. I wan-dered lone - ly as a cloud That floats on high, o'er vales and
 2. Con - tin - uous as the stars that shine And twin - kle on the milk - y
 3. The waves be - side them danced, but they Out - did the spark - ling waves in
 4. For oft, when on my couch I lie, In va - cant, but in pen - sive

hills, When all at once I saw a crowd, A host of gold - en daf - fo - dils; Be -
 way, They stretched in nev - er - end - ing line, A - long the mar - gin of the bay: Ten
 glee: A bod - y could not but be gay In such a jo - cund com - pa - ny. I
 mood, They flash up - on that in - ward eye Which is the bliss of sol - i - tude. And

side the lake, be - neath the trees, Flutt'ring and dancing in the breeze. O daf - fo -
 thou - sand saw I at a glance, Toss - ing their heads in spright - ly dance. O daf - fo -
 gazed, and gazed, but lit - tle tho't What wealth the show to me had brought. O daf - fo -
 then my heart with pleasure fills And dan - ces with the daf - fo - dils. O daf - fo -

dils, O daf - fo - dils A host of gold - en daf - fo - dils. O

O daf - fo -

pp *f* *pp*
 daf - fo - dils, O daf - fo - dils, A host of gold - en daf - fo - dils.
pp *mf* *f* *pp*
 O daf - fo - dils, A host of gold - en,

This musical score is for a vocal piece. It consists of two staves. The top staff has lyrics underneath it. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. Dynamics include *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). The piece ends with a double bar line.

Theme from BEETHOVEN's Third Symphony

1
 This musical score is for the Theme from Beethoven's Third Symphony. It consists of two staves. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The piece begins with a first ending bracket. The score is divided into four systems, each with two staves. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The piece ends with a double bar line.

BUGLE SONG

ALFRED TENNYSON

Allegretto

The splen - dor falls on
O hark! O hear! how

1. The splen - dor falls on cas - tle walls,
2. O hark! O hear! how thin and clear,

cas - tle walls,
thin and clear!

1. The splen - dor falls on
2. O hark! O hear! how

And snow - y sum - mits old in sto - ry, sum - mits old in
And thin - ner, clear - er, far - ther go - ing, clear - er, far - ther

cas - tle walls,
thin and clear!

sto - ry; The long light shakes a - cross the lakes, The wild cat - 'ract leaps in
go - ing! O sweet and far from cliff and scour The horns of Elf - land

glo - ry. Blow, bu - gle, blow, blow, Set the wild ech - oes
blow - ing. Blow, let us hear, hear, Hear pur - ple glens re -

blow,
hear,

blow,
hear,

blow, blow, blow, blow,

fly - ing, blow, . blow, blow, . . blow, blow, An - swer, ech - oes
ply - ing,

blow, blow, blow, blow,

dy - ing, blow, blow, blow, blow, . . An - swer, ech - oes dy - ing.

blow, . . . blow, blow, . . blow, blow.

PRETTY VILLAGE MAIDEN

Faust was produced in 1859

From GOUNOD's "Faust"

Allegretto *dim.*

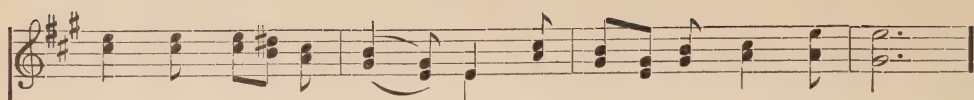
Ah!

PIANO

{ Pret - ty vil - lage maid - en, Where - fore dream - ing still? . }

{ Day with ros - es lad - en, Com - eth o'er the hill. . }

PIANO



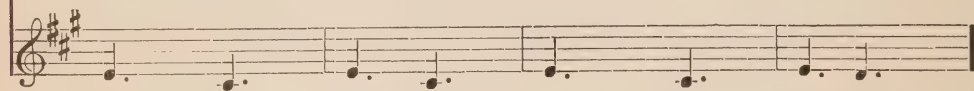
Mer - ry birds are sing - ing, Oh! hark - en as they say:



Mer - ry birds are sing - ing, sing - ing,



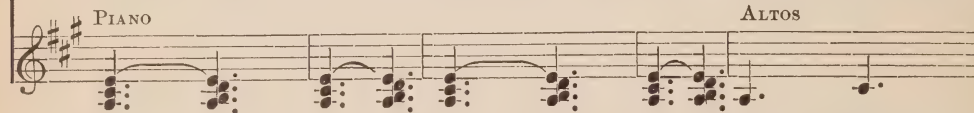
Thro' the mead-ows ring-ing, "The har - vest is so gay."



Thro' the mead - ows ring - ing, ring - ing.



Brooks, of bees and flow - ers, War - ble all the day; Come now forth with



Come with



glad-ness! Come forth, come a - way! Come now forth with gladness! Come forth,



Come with

PIANO. ONE VOICE.

come a - way. *p* The sun is

PIANO.

high o'er field and moun-tain, At dawn's first ray the ear-ly swal -

low . . . Went up where eye can nev-er fol - low, Yon-der in the

az - ure far a - way. . . . The sky is blue, . . the fields are

gold - en, The sun is high o'er field and moun - tain, .

The sky is blue, . the fields are gold - en, Re - joice and

sing, Re - joice and sing, Re - joice and sing. . . .

This musical system consists of a vocal melody and piano accompaniment in G major. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the bass clef, also in G major. The lyrics are: "The sky is blue, . the fields are gold - en, Re - joice and sing, Re - joice and sing, Re - joice and sing. . . .". The piano part features a steady accompaniment of chords and moving lines.

I

This musical system consists of a vocal melody and piano accompaniment in B-flat major. The vocal line begins with a treble clef and a key signature of two flats (Bb and Eb). The piano accompaniment is in the bass clef, also in B-flat major. The system contains four staves of music, showing a continuation of the vocal melody and piano accompaniment. The piano part features a steady accompaniment of chords and moving lines.

GOD SAVE THE KING

1. God save our gracious king, Long live our no-ble king, God save the king; Send him vic -
 2. O Lord, our God, a-rise, Scat-ter his en - e-mies, And make them fall; Confound their
 3. Thy choic-est gifts in store On him be pleased to pour; Long may he reign; May he de -

to - ri-ous, Hap - py and glo - ri-ous, Long to reign o - ver us, God save the king.
 pol - i - tics, Frustrate their knav-ish tricks, On him our hopes we fix; God save us all.
 fend our laws, And ev - er give us cause To sing with heart and voice, God save the king.

GOD EVER GLORIOUS

Russian National Hymn

1. God ev-er glo-ri-ous, Sov'reign of na-tions, Wav-ing the ban-ner of peace o'er the land,
 2. Still may Thy blessings rest, Father most ho-ly, O-ver each mountain, rock, river, and shore.

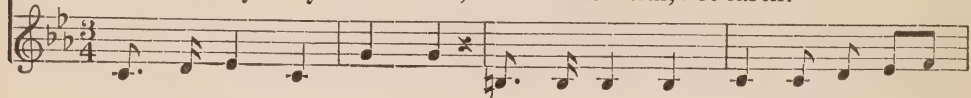
Thine is the vic-to-ry, Thine the sal-va-tion, Strong to de-liv-er, Own we Thine hand.
 Sing hal-le-lu-jah, Shout in ho-san-nas, God keep our coun-try Free ev-er-more.

COME, BUY

PHILIP BOURKE MARSTON



1. "Who will buy my ro - ses, Ro - ses red and white,
2. "Who will buy my gold grass, Feath'ry, sweet and tall,
3. "Who will buy my vio - lets, Fresh from warm, wet earth?

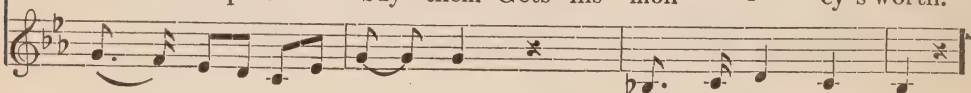


Who will buy,

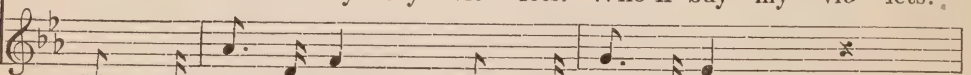


1. For a man's de - light?

Sweet - est of all po - sies For a man's de - light?
 Buy, ere the summer pass, Sweet - est thing of all?
 He who stops to buy them Gets his mon - ey's worth.



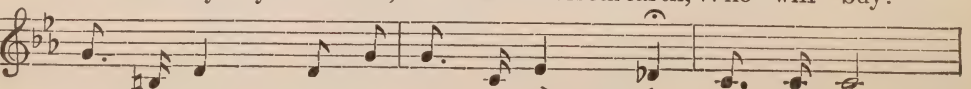
Who'll buy my ro - ses? Who'll buy my ro - ses?
 Who'll buy my gold grass? Who'll buy my gold grass?
 Who'll buy my vio - lets? Who'll buy my vio - lets?




Who, O who will buy? Who, O who will buy?



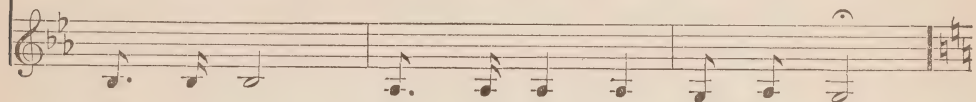

Who will buy my ro - ses, Ro - ses red and white, Who will buy?
 Who will buy my gold grass, Gold grass sweet and tall, Who will buy?
 Who will buy my vio - lets, Vio - lets fresh from earth, Who will buy?





Who will buy? Who, O who will buy, . . .




Who will buy? Who'll buy ro - ses red and white?"
 Who will buy? Who'll buy gold grass sweet and tall?"
 Who will buy? Who'll buy vio - lets fresh from earth?"

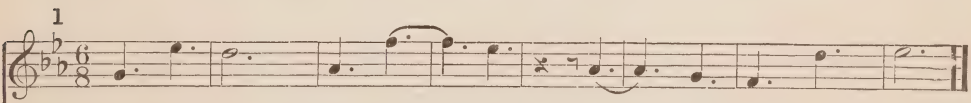
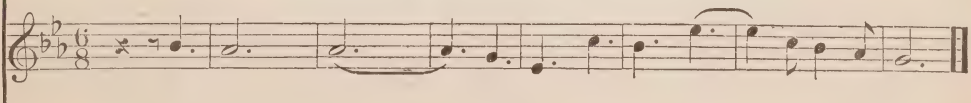
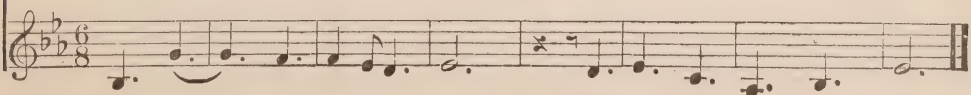
"I will buy your ro - ses, Ro - ses red and white, red and white,
 "I will buy your gold grass Feath-'ry, sweet and tall, sweet and tall;
 "I will buy your vio - lets Fresh from warm, wet earth, fresh from earth,

Sweet-est of all po - sies For a man's de - light."
 Buy, ere the sum - mer pass, Sweet-est thing of all."
 Since he who buys them Gets his mon - ey's worth."



1

THE WORLD'S WANDERER

PERCY BYSSHE SHELLEY

F. MENDELSSOHN



1. Tell me, thou star, whose wings of light Speed thee in thy

2. Wea - ry . . wind, who wan - der - est Like the world's re -

fi - ery flight, In what cav - ern of the night Will thy pin - ions
ject - ed guest, Hast thou still some se - cret nest On the tree orclose now? Tell me, moon, thou pale and gray
bil - low? Tell me, thou star, whose wings of lightPil - grim of heav - en's home - less way, In what depth of night or day
Speed thee in thy fi - ery flight, In what cav - ern of the night

Seek - est thou re - pose now, Seek-est thou re - pose now?
Will thy pin-ions close now, Will thy pin - ions close now?

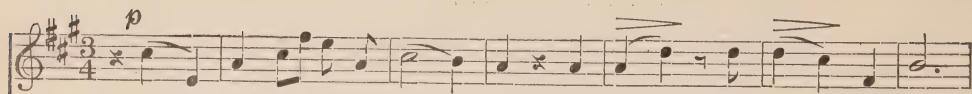
mf
In what depth, In what depth Seek - est thou re - pose now?
mf

1

2

THOU'RT LIKE A TENDER FLOWER

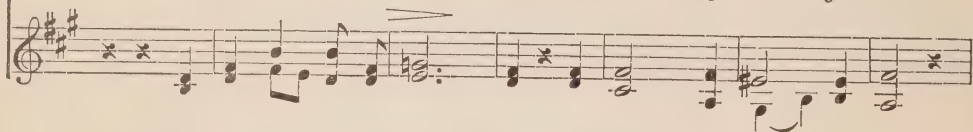
(UNISON OR THREE VOICES)



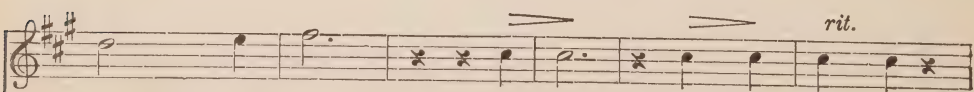
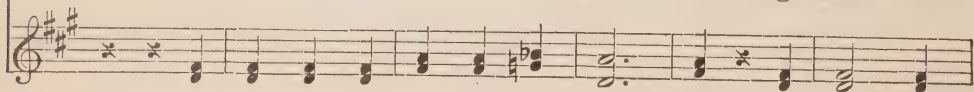
Thou'rt like a ten-der flow - er, So pure, so fair to see;



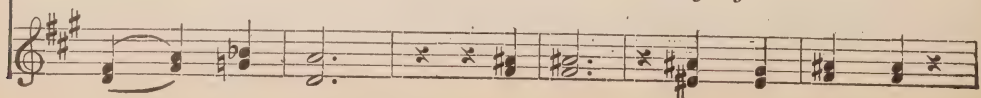
I . look on thee, and long - ing Comes o'er my heart for thee.



I would that my hands on thy fore - head Might lie in



si - lent prayer; That God may for - ev - er





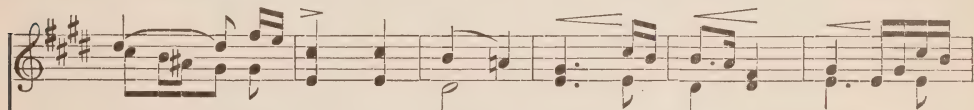
Keep thee so sweet, so pure, . . so fair.



SOFTLY SIGHS THE VOICE OF EVENING



1. Soft - ly sighs the voice of eve - ning, Steal - ing
2. Through the dark blue vault of e - ther, Si - lence



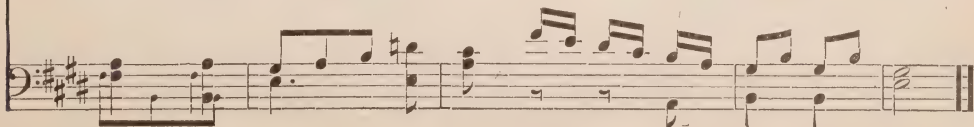
through yon wil - low grove: While the stars, like guard-ian
reigns with sooth-ing power; But a storm o'er yon - der



watch, their night - ly
dark - ly brood - ing



spir - its, Set . . their watch, their watch a - bove.
moun-tain, Dark - ly seems, it seems to lower.



1

System 1, measures 1-8. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The first staff features a melody with eighth and quarter notes, including a triplet of eighth notes in measure 4. The second staff provides a harmonic accompaniment with eighth and quarter notes. Measures 5 and 6 contain rests in the first staff, indicated by 'x' marks. The system concludes with a double bar line in measure 8.

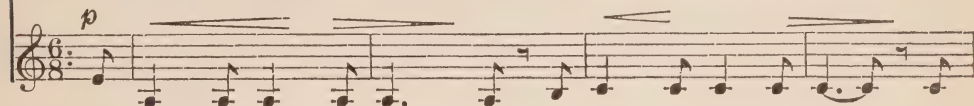
2

System 2, measures 9-16. The music continues in 4/4 time with two flats. The first staff shows a melody with eighth notes and a triplet of eighth notes in measure 10. The second staff continues the accompaniment. Measures 11 and 12 have rests in the first staff, marked with 'x'. The system ends with a double bar line in measure 16.

ON THE SEA

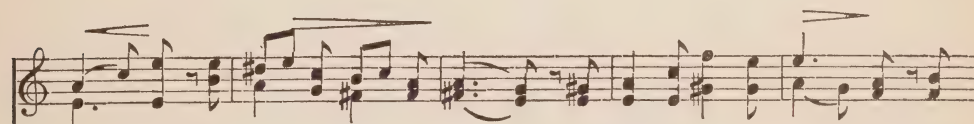
Allegretto

1. When night broods o'er the wa - ter, Her bed the Nix - ie makes, On
 2. For light a - mid the dark - ness The moonbeams round her creep, And

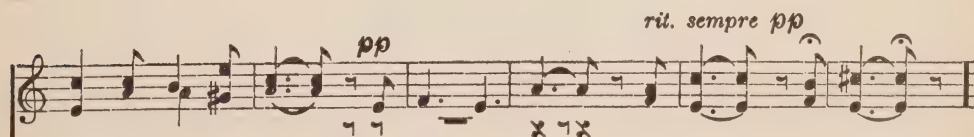
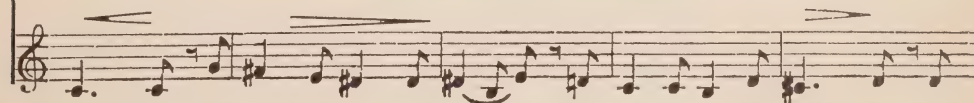


em'rald waves re - clin - ing, And mist for cov'ring takes.

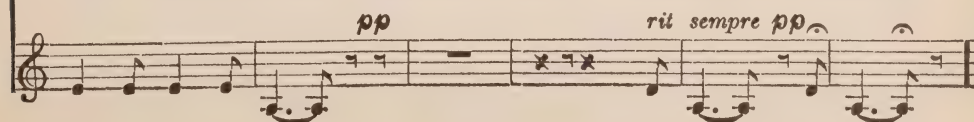
evening bells ring soft - ly The wea - ry one to sleep. 3. And hark, what slumb'rous



mu - sic The rip - ples too in - dite, . . As thro' the sedges glid - ing, They



whis - per low, Good - night! They whis - per low, Good - night! Good - night!



THE BROOKLET

Allegretto

1. I heard a brook-let mur-mur A-down its rock-y height, In -
 2. To fol-low ev-er on-ward, And still the brook-let near, While
 3. Yet why speak I, of sing-ing, That can-not sing-ing be, Un -

(1) (2) (3) (4)

to the val-ley flow-ing, So won-drous fresh and bright, So
 bright-er gleam its wa-ters, More bright and yet more clear, More
 less it is the voic-es Of Nix-ies in their glee, Of

(5) (6) (7) (8)

won-drous fresh and bright. I know not how it hap-pened, Or who the
 bright and yet more clear. O tell me, brooklet, whither Thou lur-est
 Nix-ies in their glee! But let them sing for-ev-er, And gai-ly

(9) *cres.* (10) (11) (12) (13)

im-pulse gave, But I to fol-low downward, Must take my walk-ing
 me to-day? Thou hast with thy sweet singing En-ticed my soul a -
 wan-der by, If but the mill-wheels glit-ter In ev-'ry clear brook

(14) (15) (16) (17)

stave! But I to fol - low downward, Must take my walk - ing stave!
 way, Thou hast with thy sweet sing - ing En - ticed my soul a - way.
 nigh, If but the mill - wheels glit - ter In ev - 'ry clear brook nigh.

(18) (19) (20) (21) (22)

THE BROOKLET

HUMMING ACCOMPANIMENT

(The melody only is sung by a Solo Voice)

(Follow by measure-numbers)

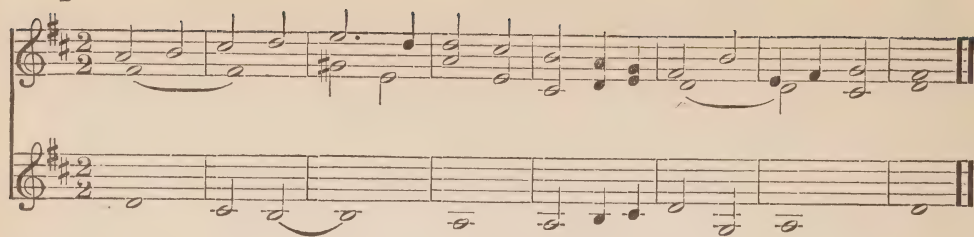
(1) (2) (3) (4) (5) (6) (7)

(Two Solo Voices, as duet.....) *(Solo Voice)*

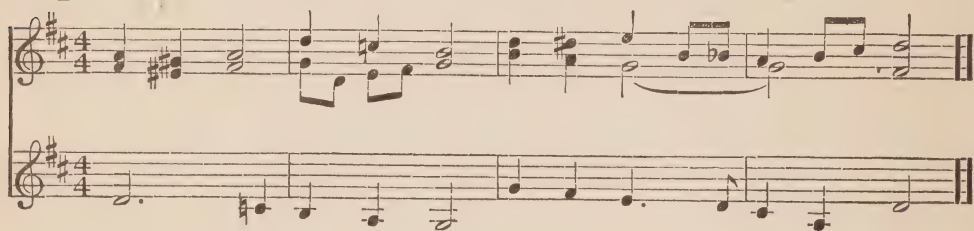
(8) (9) (10) (11) (12) (13) (14) (15)

(16) (17) (18) (19) (20) (21) (22)

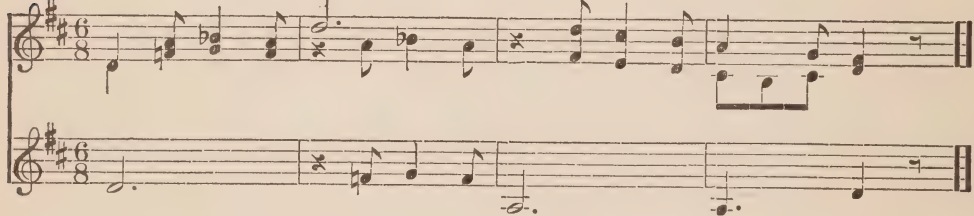
1



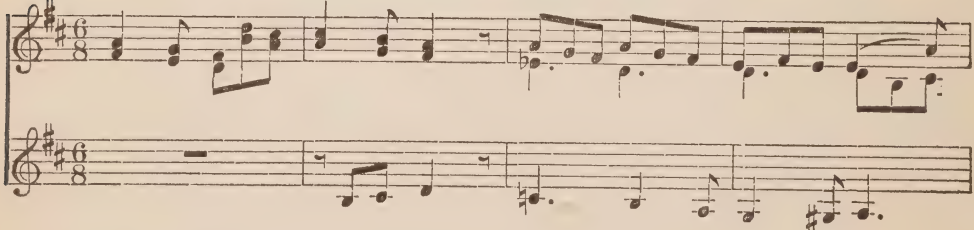
2



3



4



KINSHIP

KATE WHITING PATCH

Moderately

CHARLES FONTEYN MANNEY

1. Dear lit-tle flow'r with gold-en head, Growing so tall in my
2. O lit-tle bird, just learn-ing to fly, I've seen you flutter your

1. Dear lit-tle flow'r with gold-en head, Growing tall in my
2. O lit-tle bird, just learn-ing to fly, How you flut-ter your

gar-den bed, Far sweet-er than an-y oth-er: The same sun shines on
wings and try To fol-low your pretty moth-er; I love to watch you

you and me, The same stars burn for us both to see, And
there in the tree, And I know you nev-er a-fraid would be, For my

I am sure as I can be, That you are my lit-tle broth-er.
heart has whis-per'd all to me, That you are my lit-tle broth-er.

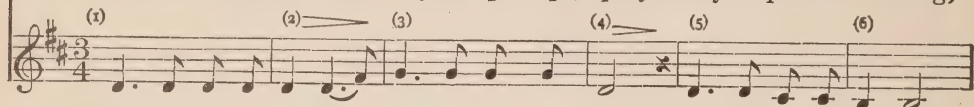
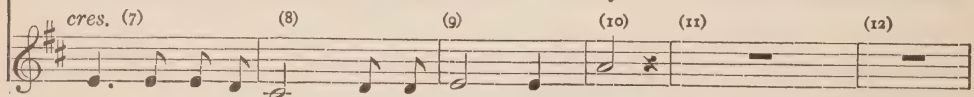
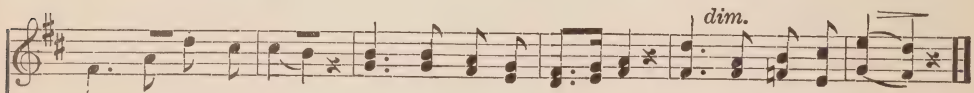
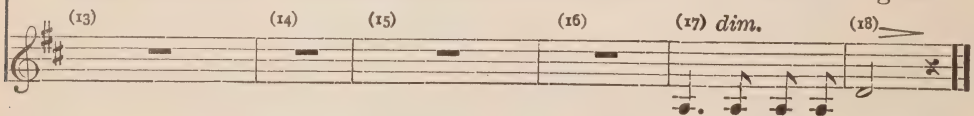
THE SUN

JEAN BASSETT, Tr.

Andante con moto

1. "Sun, you la-zy fel-low, Why so late, I pray? Why so long a-com-ing,

2. "Sun, you bus-y fel-low, Why so prompt, I pray? Why so quick in com-ing,

*cres.*This cold win-ter day, This cold win-ter day?" "In the dark I lin-ger,
This bright summer day, This bright sum-mer day?" "Now the birds and flowers*cres.**dim.*Fear-ing lest I keep Birds and tender flow-ers From their winter's sleep."
Have their lives to live; Summer's warmth and sunshine I to them must give."

(13)

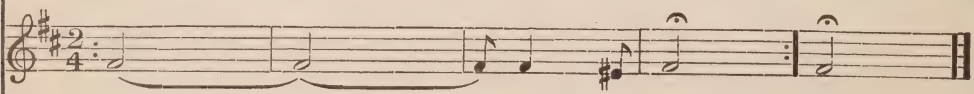
(14)

(15)

(16)

(17) *dim.*

(18)



THE SUN

HUMMING ACCOMPANIMENT

(Two Solo Voices, as duet)
(1) (2) (3) (4) (5) (6) (7) (8)
(Follow by measure-numbers)

(9) (10) (Second Voice only.....) (Two Voices) (11) (12) (13) (14) (15) (16) (17) (18)

1

A MYTH

CHARLES KINGSLEY

Allegro

1, 2. A - float - ing, a - float - ing A - cross the sleep - ing sea, . All

f *p*

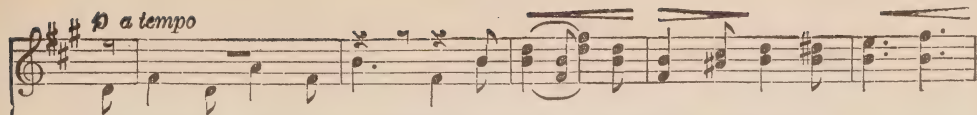
night I heard a sing - ing bird Up - on the top - most tree. 1. "O,
2. "O,

mf *mf*

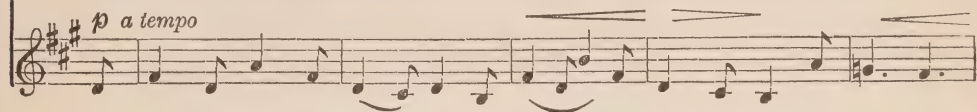
came you from the isles of Greece Or from the banks of Seine? Or
sing and wake the dawn - ing! O whis - tle for the wind! The

off some trees in for - ests free That fringe the west - ern main?"
night is long, the cur - rent strong, My boat it lags be - hind."

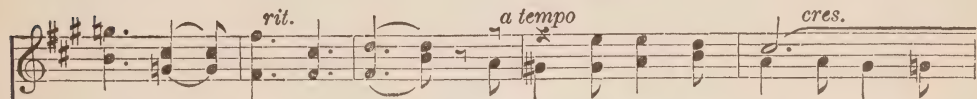
ff *rit.* *ff* *rit.*



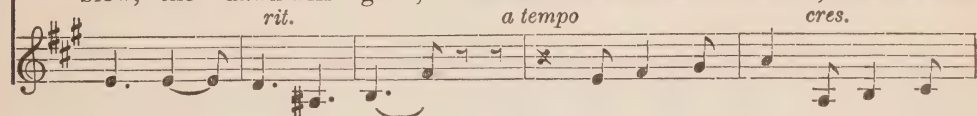
"I came not off the old world, Nor yet . from off the new, But I am
 "The current sweeps the old world, The cur - rent sweeps the new ; The wind will



That sing, that sing
 Ere thou hast sailed,



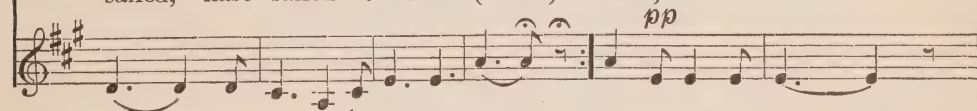
one of the birds of God That sing the whole night thro', that sing, that
 blow, the dawn will glow, Ere thou hast sail'd them thro', ere thou hast



That sing the whole night thro', that
 Ere thou hast sail'd them thro', hast



sing . the whole . night thro'." the dawn will
 sailed, hast sailed . them (Omit.) thro',



sing . . the whole night, whole night thro'.
 sailed, . ere thou hast sailed them (Omit.) thro', The wind will blow, . .



glow, ere thou hast sailed, hast sailed them thro'!"



ere thou hast sailed,

SWALLOW SONG

ANNA BOYNTON AVERILL

p *Grazioso*

O, to feel the wild thrill of the swal-low, The won-der of the

wing! On the soft blue bil-lows of air to fol-low The

summer, and joy to bring! To drink blue air and to feel it

flowing Thro' ev - 'ry dain-ty plume; Up - lift - ing, pil - low-ing,

bearing, blowing, And the earth be - low in bloom. "Is it far to

rall. pp *a tempo*

Heav'n, O swal-low, swal-low?" The hea - vy - hearted sings, "I watch thy

rall. pp *a tempo*

rit. p

flight, and I long to fol - low, The while I wait for wings."

rit. p

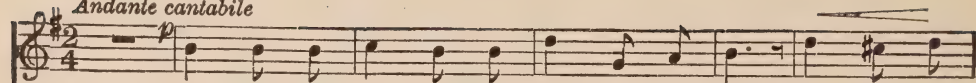
1

staccato

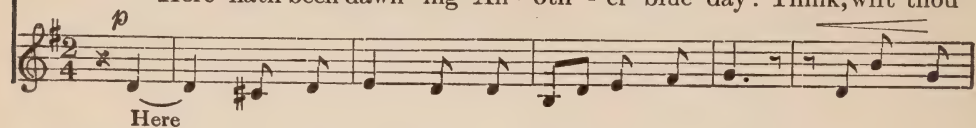
legato

TO-DAY

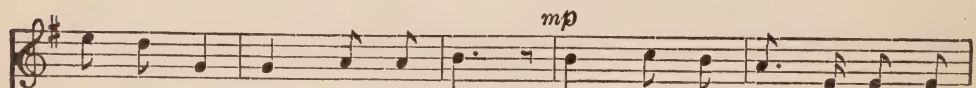
THOMAS CARLYLE

Andante cantabile

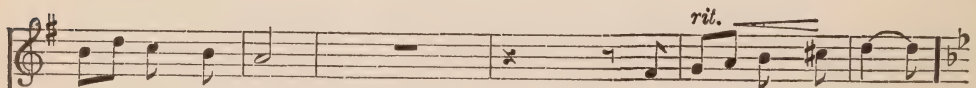
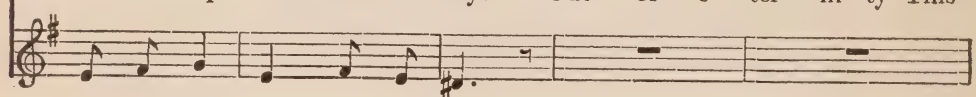
Here hath been dawn - ing An - oth - er blue day: Think, wilt thou



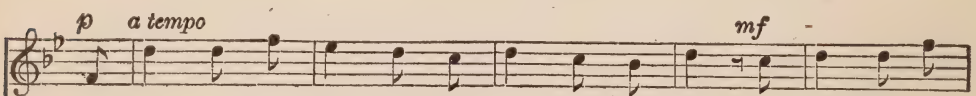
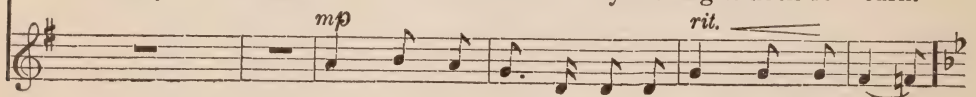
Here



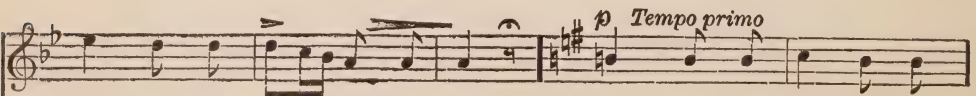
let it Slip use - less a - way? Out of e - ter - ni - ty This



new day is born; In - to E - ter - ni - ty At night doth re - turn.



Be - hold it a - fore - time No eyes ev - er did: So soon it for -



ev - er From all eyes is hid. Here hath been dawn - ing An -



ritardando *lento*

oth - er blue day: Think, wilt thou let it Slip use - less a - way?

ritardando *lento*

1

2



LOOK OFTEN AT THE SKY

FRANCES L. MACE

*Moderato**cres.**f*

1. Look oft - en at the sky, be-loved, Look up - ward and a - way ; The
 2. The eyes grow dim if earthward bent, The heart grows dull and cold ; O

*cres.**f*

light of hope with - in thy heart Shall deep-en day by day, Shall
 lift thine heart and lift thine eyes, The beaming heavens be - hold ! The

cres.

deep-en day by day, If oft - en from thy weary work, Thy sorrows or thy
 beaming heavens behold ! They are God's scroll all written o'er With words that cannot

*dim.**rit.**dim.**rit.*

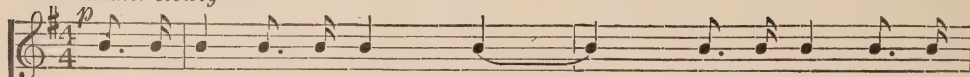
care, Thine eyes are lift - ed rev-'rent - ly To Heav'n's serener air.
 die, Beyond them lies thy prom-ised peace. Look often at the sky.

*cres.**f**cres.**f*

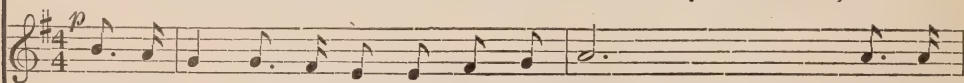
I REMEMBER

HENRY WADSWORTH LONGFELLOW

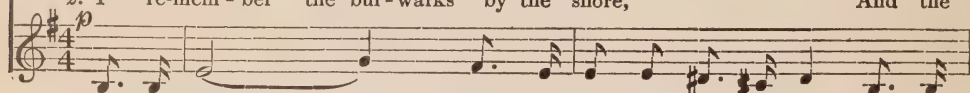
HORATIO PARKER

Rather slowly

1. I re-mem - ber the black wharves . . and the slips, And the
 2. I re-mem - ber the bul - warks . . by the shore, And the



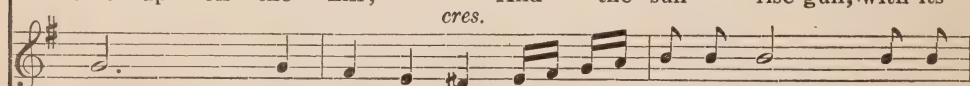
1. I re-mem - ber the black wharves and the slips, And the
 2. I re-mem - ber the bul-warks by the shore, And the



1. I re - mem - - - - ber the black wharves and the slips,
 2. I re - mem - - - - - ber the bul - warks by the shore,



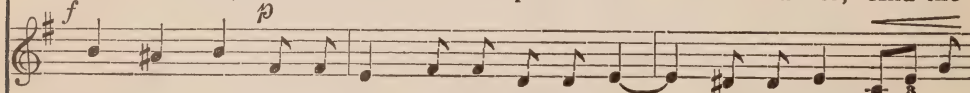
sea - tides toss - ing free; And the Span - ish sail - ors with
 fort up - on the hill; And the sun - rise-gun, with its



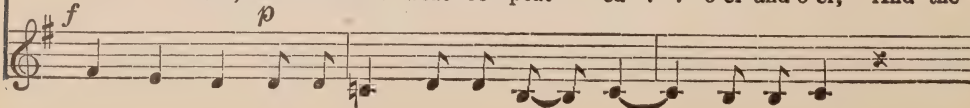
sea - - - tides toss - ing free; And the Span-ish sail - ors with
 fort up - on the hill; And the sun-rise-gun with its



beard - ed lips, And the beau - ty and mys - ter - y of the ships, And the
 hol - low roar, And the drum-beat re - peat - ed o'er and o'er, And the



beard - ed lips, And the beau - ty and mys - ter - y . . of the ships, And the
 hol - low roar, And the drum - beat re - peat - ed . . o'er and o'er, And the



mag-ic of the sea. And the voice . . of that
 bu - gle wild and shrill. And the mu - sic of that

mag - ic of the sea. And the voice of that way-ward
 bu - gle wild and shrill. And the mu - sic of that old, old

And the mag-ic of the sea.
 And the bu - gle wild and shrill.

way - ward song Is sing - ing and say - ing still: "A
 old, old song—It throbs in my mem-'ry still: "A

song Is sing - - ing and say - ing still: "A
 song — It throbs . . in my mem - 'ry still: "A

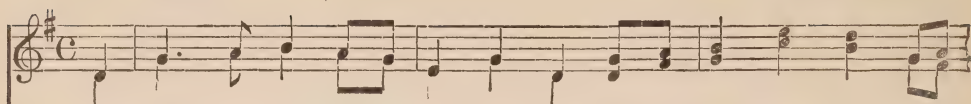
boy's will is the wind's will, And the tho'ts of youth are long, long tho'ts."

boy's . . will is the wind's will, And the tho'ts of youth are long, long tho'ts."

LORD ULLIN'S DAUGHTER

THOMAS CAMPBELL

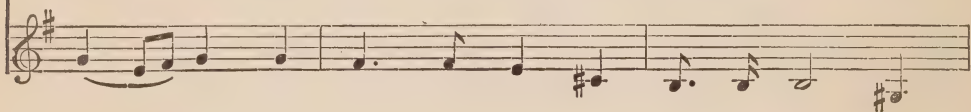
V. E. BECKER



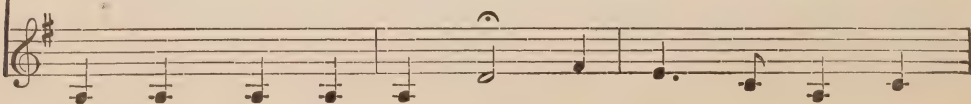
1. A chief - tain to the High-lands bound, Cries "Boat-man, do not
2. "And fast be-fore her fa-ther's men Three days we've fled to -
3. Out-spoke the har - dy High-land wight: "I'll go, my chief, I'm
4. The boat has left a storm - y land, A storm - y sea be -
5. "Come back! come back" he cried in grief, "A - cross this storm - y



tar - ry! And I'll give thee a sil - ver pound To
 geth - er, For should he find us in the glen, My
 read - y; It is not for your sil - ver bright, But
 fore her, When O, too strong for hu - man hand, The
 wa - ter; And I'll for - give your High-land chief, My



row us o'er the fer - ry." "Now who be ye, would
 blood would stain the heath - er. His horse - men hard be -
 for your win - some la - dy. And by my word! the
 tem - pest gath - ered o'er her. And still they rowed a -
 daugh - ter!— O, my daugh - ter!" 'Twas vain: the loud waves

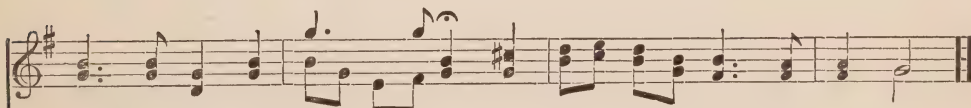




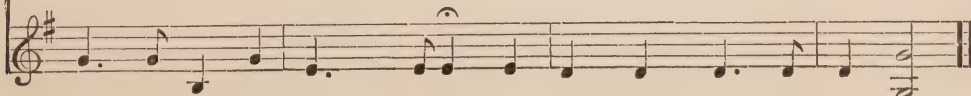
cross Loch-gyle, This dark and storm - y wa - ter?" "O
hind us ride; Shall they our steps dis - cov - er, Then
bon - ny bird In dan - ger shall not tar - ry; So
midst the roar Of wa - ters fast pre - vail - ing: Lord
lashed the shore, Re - turn or aid pre - vent - ing;—The



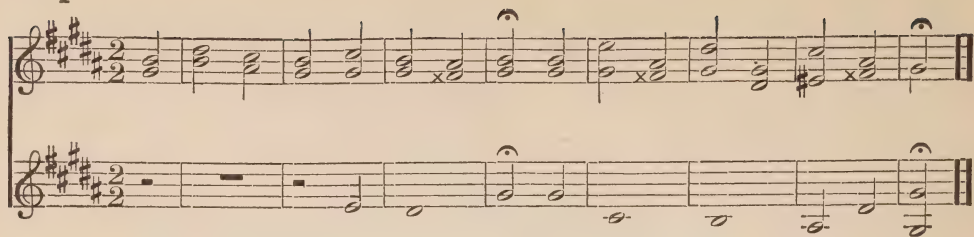
I'm the chief of Ul - va's Isle, And this, Lord Ul - lin's daugh - ter, O,
who will cheer my bon - ny bride When they have slain her lov - er? Then
though the waves are rag - ing white, I'll row you o'er the fer - ry, So
Ul - lin reached that fa - tal shore, His wrath was changed to wail - ing, Lord
wa - ters wild went o'er his child, And he was left la - ment - ing, The



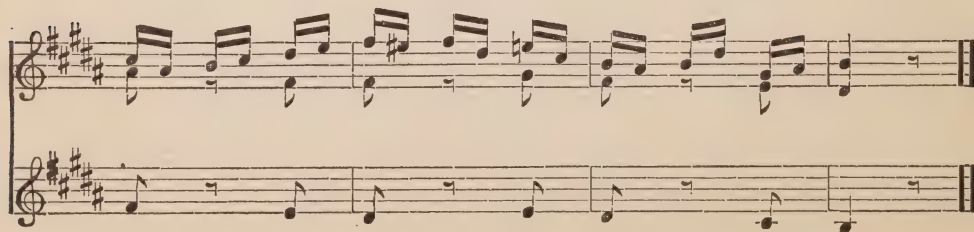
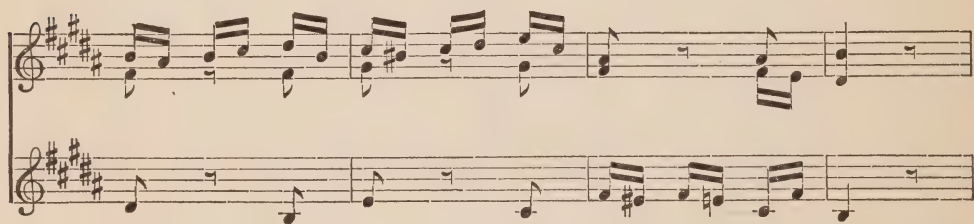
I'm the chief of Ul - va's Isle, And this, Lord Ul - lin's daugh - ter.
who will cheer my bon - ny bride, When they have slain her lov - er?"
though the waves are rag - ing white, I'll row you o'er the fer - ry."
Ul - lin reached that fa - tal shore, His wrath was changed to wail - ing.
wa - ters wild went o'er his child, And he was left la - ment - ing.



1

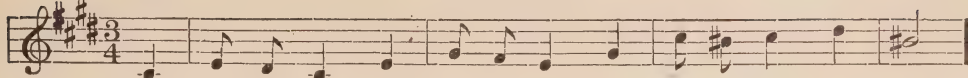


2

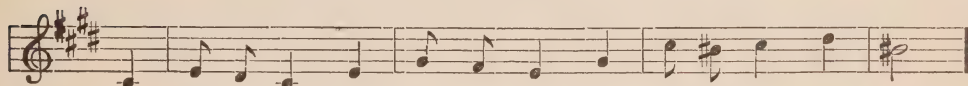


THE BLACKSMITH

E. V. LUCAS



1. Our blacksmith is a stronger man Than an - y in the town;
2. He nev - er learned to read or write, Or do the sim - plest sums.
3. He nev - er does a sin - gle thing That cop - y books ex - tol,
4. His mus - cles are ter - rif - ic! Why, I'll tell you what he'll do.



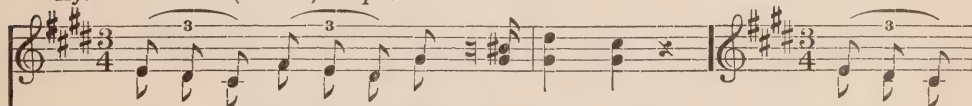
At lift - ing weights and bending bars He has immense re - nown;
But what of that! He'll take a stone And bite it in - to crumbs,
But if he wants to light his pipe, He picks a glow - ing coal—
He'll let you bind his straightened arm, So tight it turns it blue,



And no one dis - a - grees with him Be - cause he knocks them down.
Or break a sil - ver coin be - tween His fin - gers and his thumbs.
For noth - ing hurts his hand of steel— And holds it to the bowl,
And then he'll bend his el - bow up, And snap the cords in two.

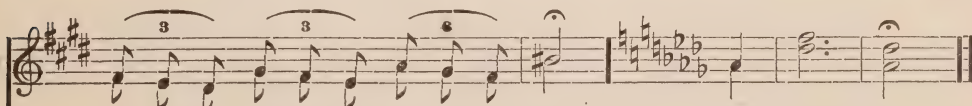
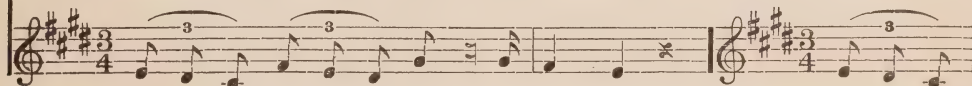
After each stanza (or line) except the last

At the end



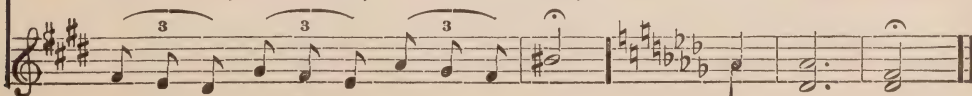
O what a won - der - ful man, the blacksmith!

O what a

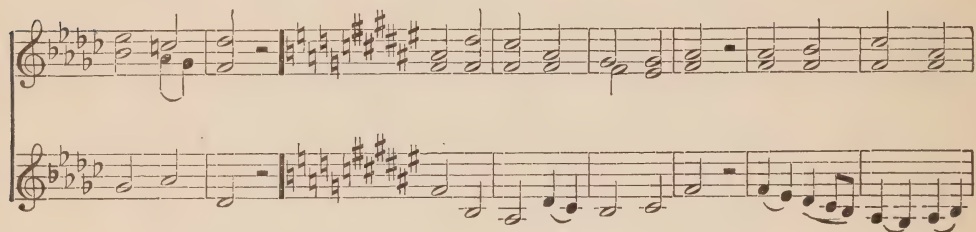
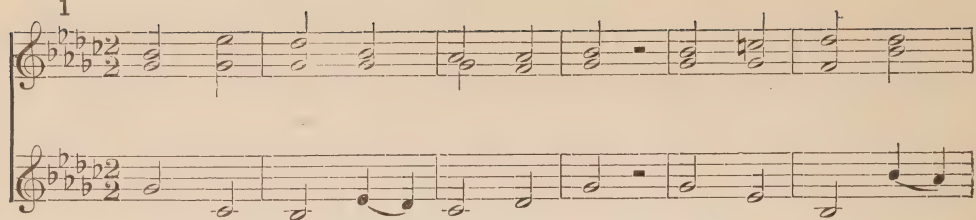


won - der - ful, won - der - ful, won - der - ful man,

the black - smith!



1

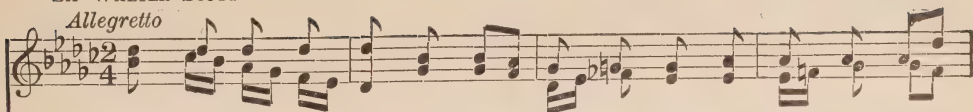


2



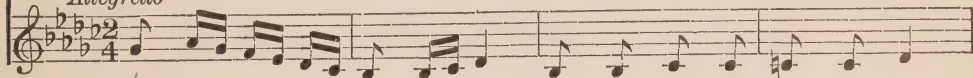
HUNTING SONG

Sir WALTER SCOTT

Allegretto

1. Wak - en, lords and la - dies gay! On the mountain dawn the day;

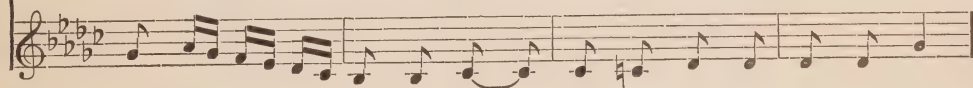
2. Wak - en, lords and la - dies gay, To the greenwood haste a - way;

*D.C. Time, stern huntsman, who can balk? Staunch as hound, and fleet as hawk?**Allegretto*

FINE

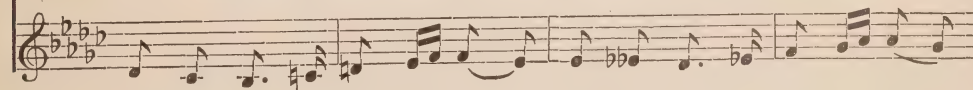
All the jol - ly chase is here, With hawk and horse and hunting-spear:

For - est - ers have bus - y been, To track the buck in thicket green.

Think of this, and rise with day, Gen - tle lords and la - dies gay.

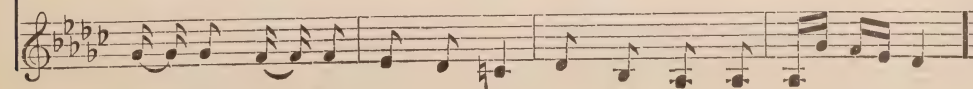
Hounds are in their couples yelling, Hawks are whistling, horns are knelling;

We can show you where he lies, Fleet of foot, and tall of size:

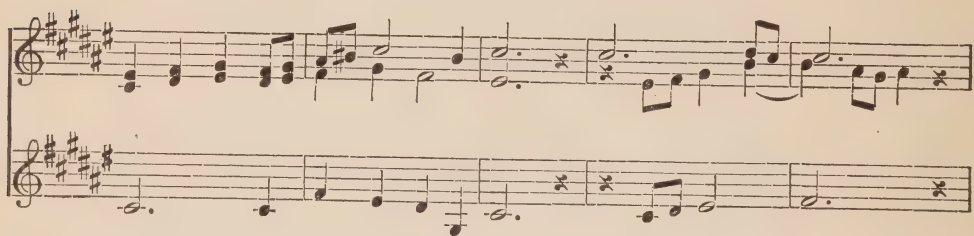
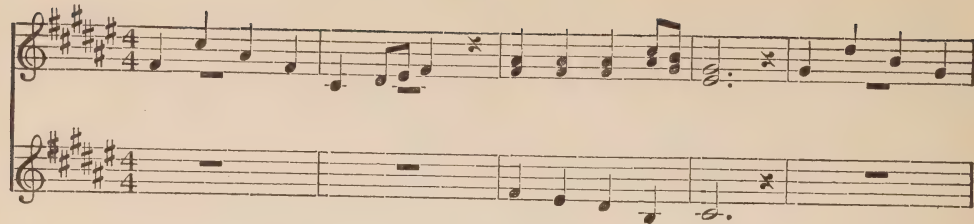
*D.C. al Fine*

Mer-ri - ly, mer-ri - ly min - gle they, "Waken, lords and la - dies gay!"

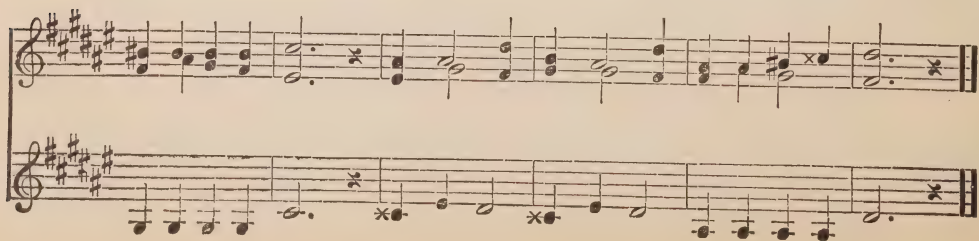
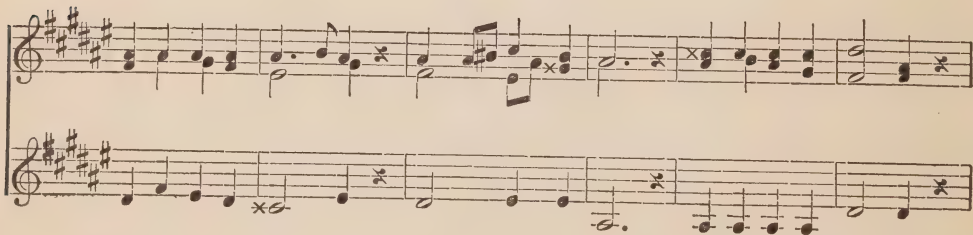
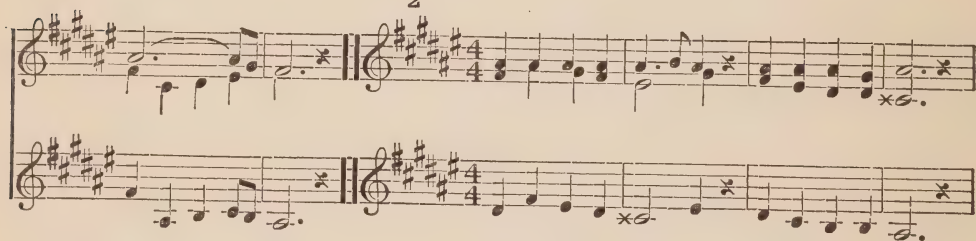
You shall see him brought to bay, "Waken, lords and la - dies gay!"



1



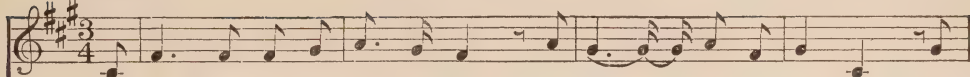
2



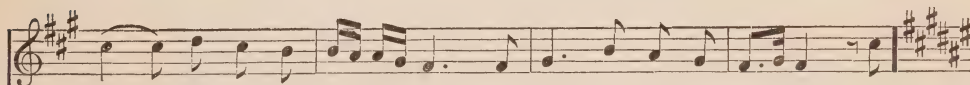
JOG ON, JOG ON

SHAKESPEARE

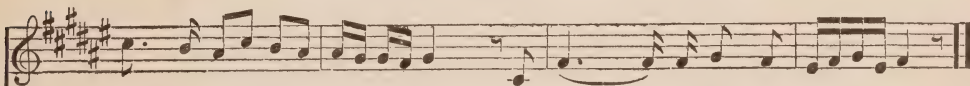
L. VAN BEETHOVEN



1. Jog on, jog on the foot path-way, And mer - ri-ly hent the stile - a, Your
 2. Your pal - try mon-ey bags of gold—What need have we to stare for, When
 3. Then cast 'way care, let wor - ry cease, A fig for mel-an-chol - y; Let's



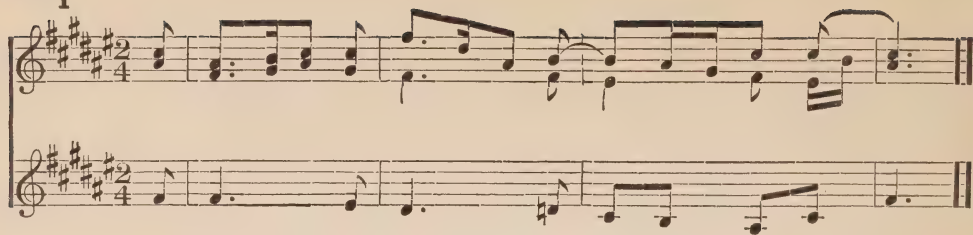
mer - ry heart goes all the day, Your sad tires in a mile-a. Jog
 lit - tle or noth-ing soon is told, And we have less to care for. Jog
 laugh and sing, or, if you please, We'll frolic with sweet Dol-ly. Jog



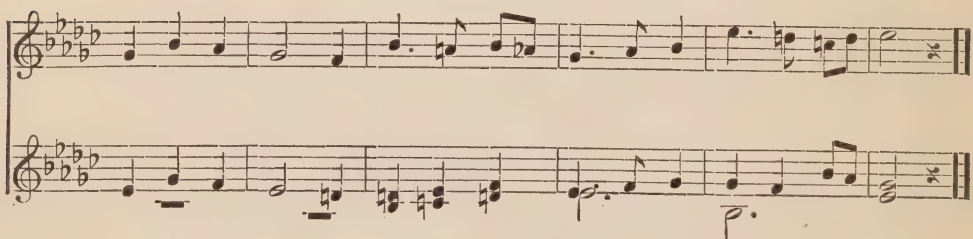
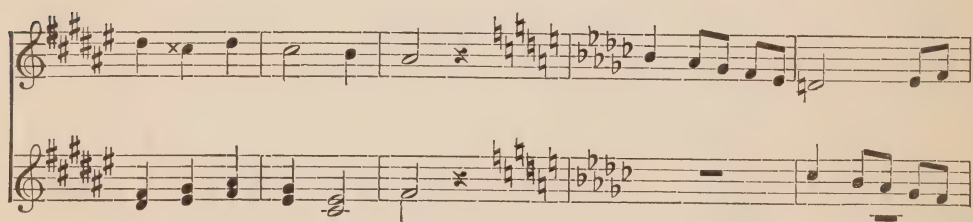
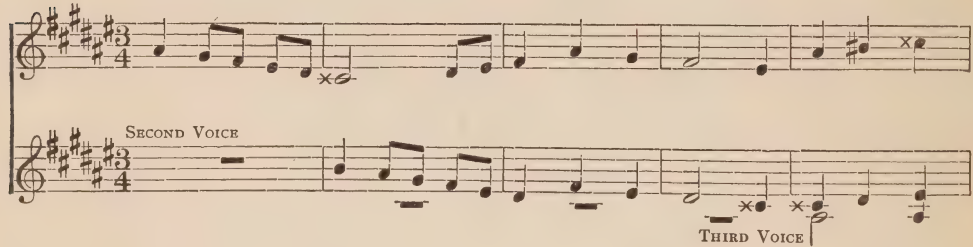
on, jog on the foot pathway, And mer - ri-ly hent the stile - a.



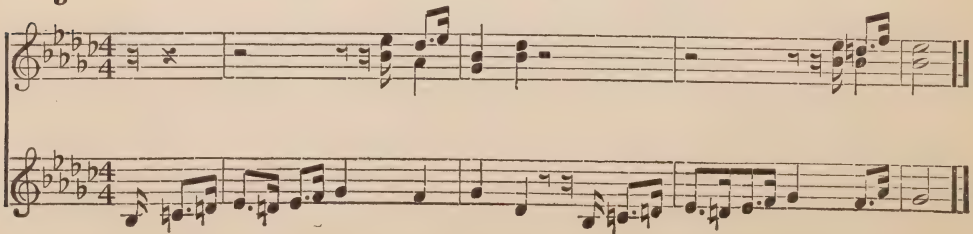
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2



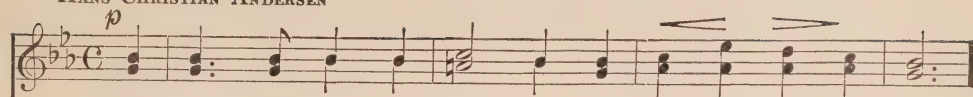
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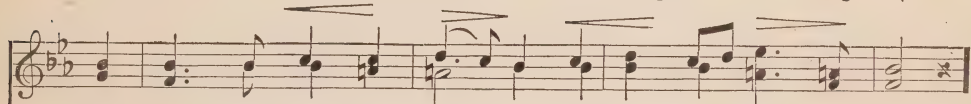
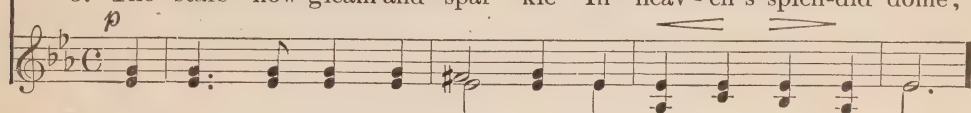
EVENING SONG

IN FOUR PARTS

HANS CHRISTIAN ANDERSEN



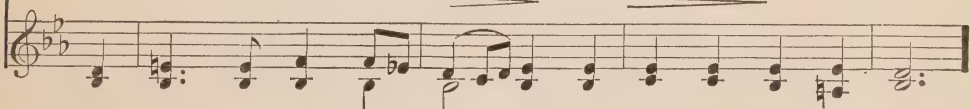
1. The twi - light draws its cur - tain A - cross the arch of blue;
2. In dream - land, still the sky - lark Doth cleave the up - per air;
3. The stars now gleam and spar - kle In heav - en's splen - did dome;



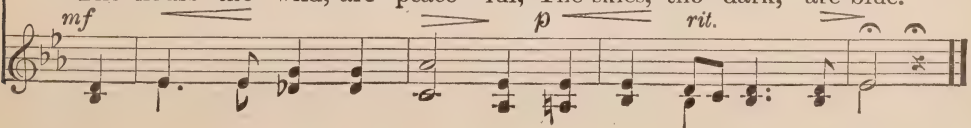
The birds sleep 'mid the branch - es, The flow'rs are nod - ding, too,—
 The flow'rs breathe out their glad - ness In fra - grance ev - 'ry-where:
 But, what if storms should gath - er A - bove the wood - land home!



A - nod - ding and a - dream - ing, O trou - ble not their rest!
 The great world and the lit - tle, Yes, all cre - a - ted things,
 To dream - ing flow'r and bird - ling, The night's long watches thro',



A world of joy and sor - row Is in the small - est breast.
 Are hap - py with the bless - ing That God at eve - ning brings.
 The hours tho' wild, are peace - ful, The skies, tho' dark, are blue.

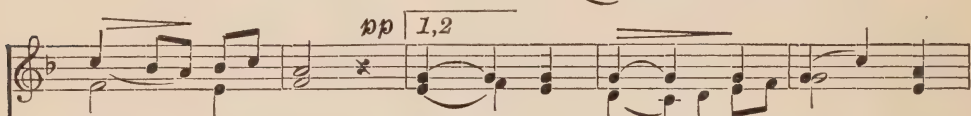
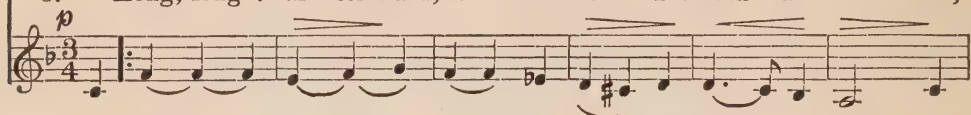


THE ARROW AND THE SONG

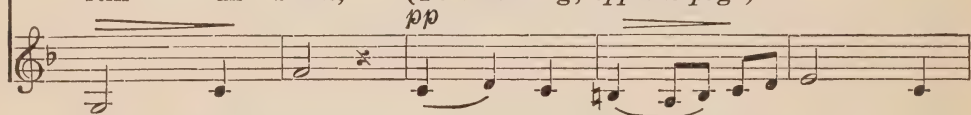
HENRY WADSWORTH LONGFELLOW

p Andante

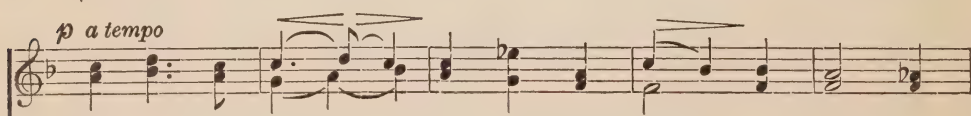
1. I shot an ar - row in-to the air; It fell to earth, I
 2. I breathed a song in-to the air; It fell to earth, I
 3. Long, long . af - ter-ward, in an oak I found the ar - row,



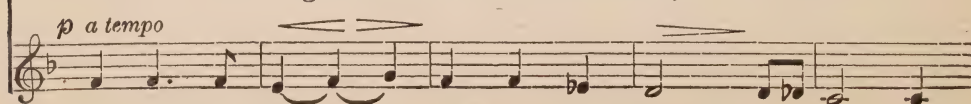
know not where; For so swift-ly it flew, the
 know not where; For who has sight so keen and
 still un - broke, (To 3d ending, opposite page)

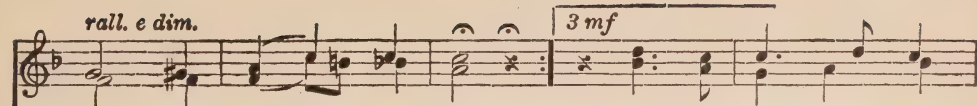


sight . . . Could not fol-low it in its flight.
 strong . . . That it can fol-low the flight of a song?

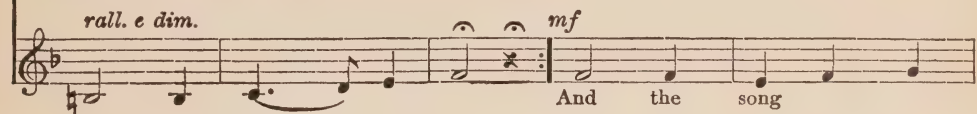


I shot an ar - row in - to the air, It fell to
 I breathed a song . . in - to the air, It fell to

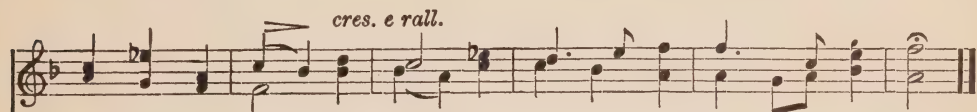




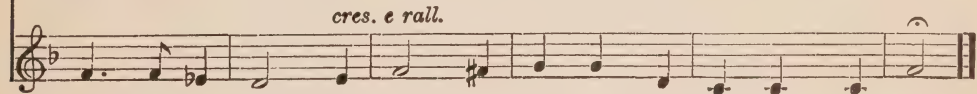
earth, I know not where. And the song from be-
 earth, I know not where.



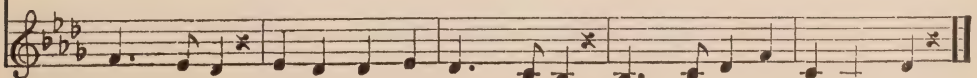
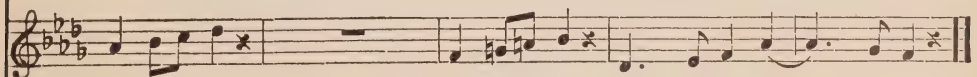
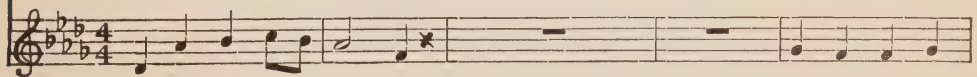
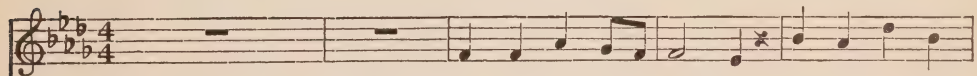
And the song



gin-ning to end I found a-gain in the heart of a friend.



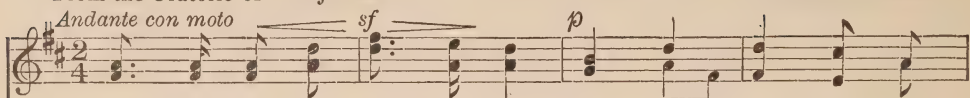
1



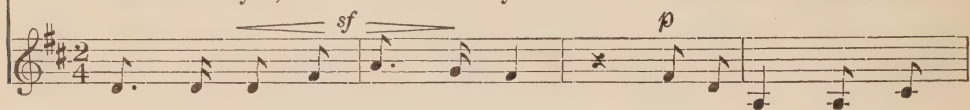
LIFT THINE EYES

From the Oratorio of "Elijah"

F. MENDELSSOHN



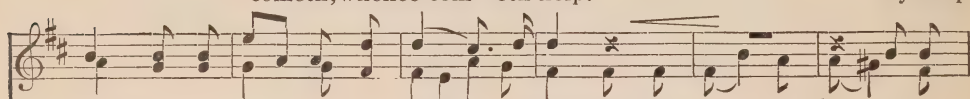
Lift thine eyes, O lift thine eyes to the moun - tains, whence



to the

cometh, whence com - eth help.

Thy help



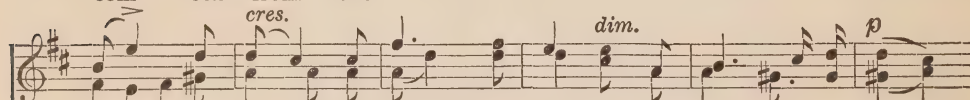
cometh, whence cometh, whence com-eth help. Thy help com - eth, com - eth



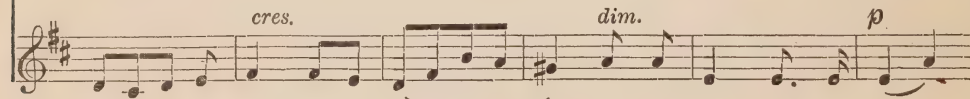
com - eth help.

Thy help com - eth

com - eth from the



from the Lord, from the Lord, the mak - er of heav - en and earth.



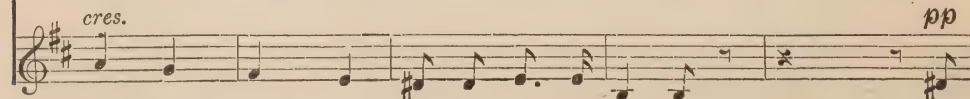
from the Lord, the mak - - er

He hath said, thy foot . . shall not be mov - ed. Thy keep-er shall never



He hath said, thy foot shall not be mov - ed.

Thy



He hath said, thy

slum - - ber, nev - er, shall nev - er slum - - ber,

cres.

keep - er shall nev - er slum - - ber, nev - er, shall nev - er

cres.

nev - er slum - - - - ber.

slum - - - - ber. Lift thine eyes, O lift thine eyes

slum - ber, shall nev - er slum - ber.

to the moun - tains,

. . to the moun - tains, whence com - eth, whence com - eth, whence

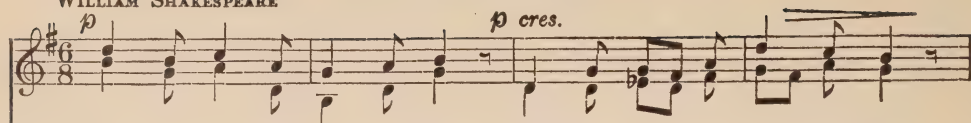
to the moun - tains, whence . .

whence cometh,

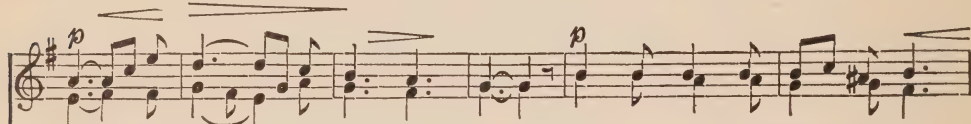
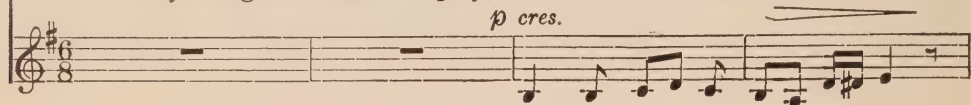
com - eth help, whence com - eth, whence cometh, whence com-eth help.

ORPHEUS

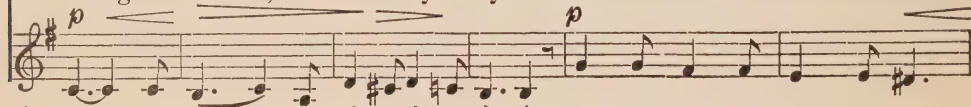
WILLIAM SHAKESPEARE



1. Or-phcus with his lute made trees, And the moun-tains tops that freeze
 2. Ev-'ry thing that heard him play, E'en the bil-lows of the sea,



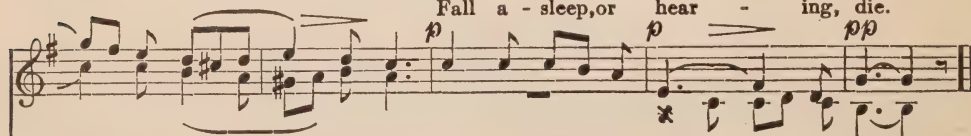
Bow them-selves when he did sing: To his mu-sic, plants and flow'rs
 Hung their heads, and then lay by. In sweet mu-sic is such art,



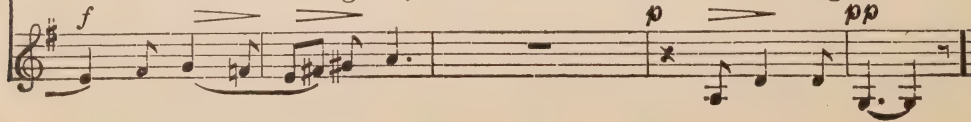
Ev-er sprung; as sun and show'rs There had made a last-ing spring, .
 Kill-ing care and grief of heart Fall a-sleep, or hear-ing, die, . .



There had made a last-ing spring.
 Fall a-sleep, or hear-ing, die.



. . A last-ing spring, a last-ing spring.
 Or hear-ing die, or hear-ing, die.



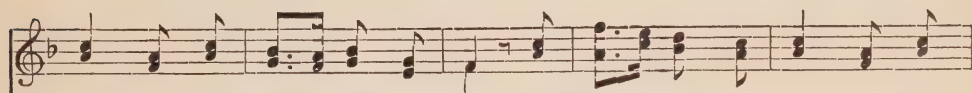
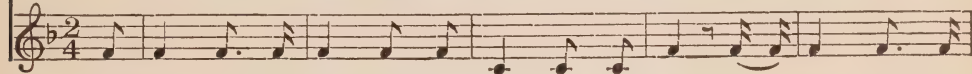
HOME, SWEET HOME

JOHN HOWARD PAYNE

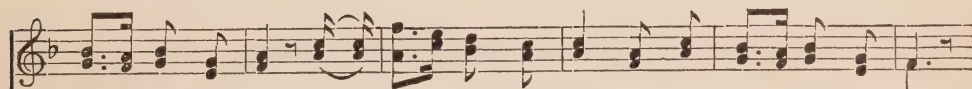
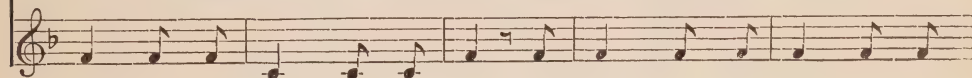
Sicilian Air



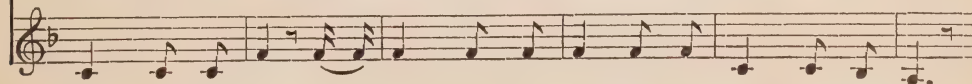
1. 'Mid pleasures and pal - a - ces tho' we may roam, Be it ev - er so
2. An ex - ile from home, splendor daz-zles in vain; O give me my
3. How sweet 'tis to sit 'neath a fond fa-ther's smile, And the cares of a
4. To thee I'll re-turn, o - ver - burden'd with care; The heart's dearest



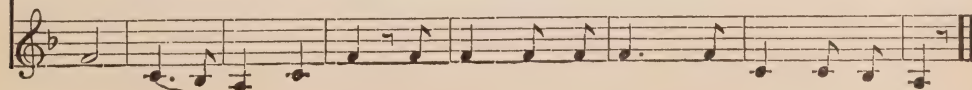
hum - ble, there's no place like home. A charm from the skies seems to
 low - ly thatch'd cot - tage a - gain; The birds sing - ing gay - ly, that
 moth - er to soothe and be - guile! Let oth - ers de-light 'mid new
 sol - ace will smile on me there; No more from that cot - tage a -



hal - low us there, Which, seek thro' the world, is not met with elsewhere.
 come at my call, Give me them and that peace of mind dear - er than all.
 pleas-ures to roam, But give me, O give me the pleasures of home.
 gain will I roam,—Be it ev - er so hum-ble, there's no place like home.



Home, home, sweet, sweet home! There's no place like home, There's no place like home!



THE MAPLE LEAF FOR EVER

ALEX. MUIR

ALEX. MUIR

mf Con spirito

1. In days of yore the he - ro Wolfe, Bri - tain's glo - ry
 2. On ma - ny hard fought bat - tle - fields, Our brave fa - thers
 3. In au - tumn time, our em - blem dear Dons its tints of

did main - tain And plant - ed firm Bri - tan - nia's flag on .
 side by side, For free - dom, homes, and lov'd ones dear, Firm - ly
 crim - son hue; Our blood would dye a deep - er red, Shed,

Can - a - da's fair do - main; Here may it wave, our boast, our pride, And
 stood, and no - bly died; And those dear rights which they maintained, We
 Can - a - da, for you! Ere Sa - cred Rights, our fa - thers won, To

join'd in love to - geth - er, With Li - ly, This - tle, Sham - rock, Rose, The
 swear to yield them nev - er! We'll ral - ly round the Un - ion Jack, The
 foe - men we de - liv - er, We'll fight - ing die — our bat - tle - cry, The

REFRAIN

Ma-ple Leaf for ever. The Ma-ple Leaf, our emblem dear, The Maple Leaf for
ev-er! God save our King, and Heaven bless The Maple Leaf for ev-er!

GIVE TO THE WINDS THY FEARS

Traditional

1. Give to the winds thy fears, Hope, and be un-dis-mayed;
2. Thro' waves and clouds and storms He gent-ly clears thy way; .
3. Thou com-pre-hend'st him not, Yet earth and heav-en tell .
4. Far, far a-bove thy thought His coun-sel shall ap-pear, .

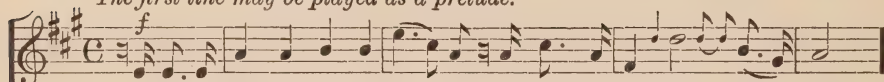
God hears thy sighs and counts thy tears, God shall lift up thy head. .
Wait thou his time, so shall this night Soon end in joy-ous day. .
God sits as sov'reign on the throne, And rul-eth all things well. .
When ful-ly he the work hath wrought That caused thy needless fear.

THE MARSEILLAISE

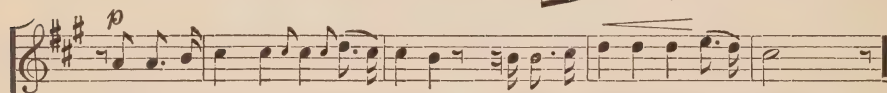
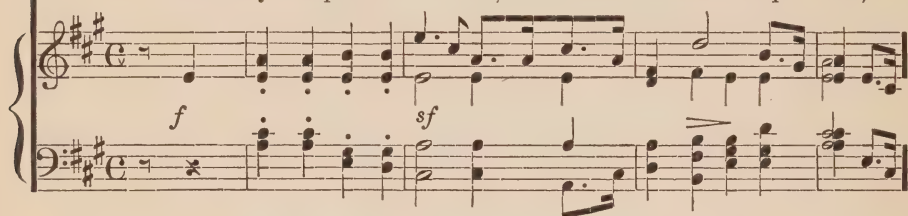
Arranged by
FRANCOIS GUERIN

Words and Music by
ROUGET DE L'ISLE

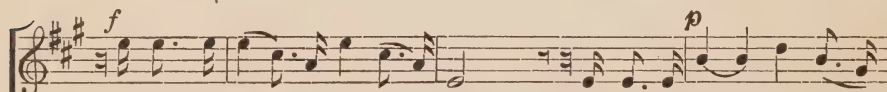
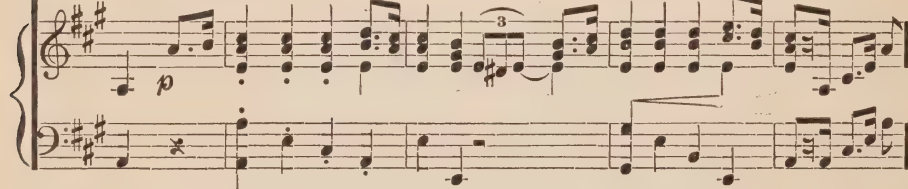
The first line may be played as a prelude.



1. Ye sons of France, a-wake to glo - ry, Hark, hark, what myr-iads bid you rise.
2. Now, now, the dan-gerous storm is roll - ing, Which treacherous kings con-feder-ate raise ;
3. With lux-u-ry and pride sur-rounded, The vile in-sa-tiate des-pots dare,

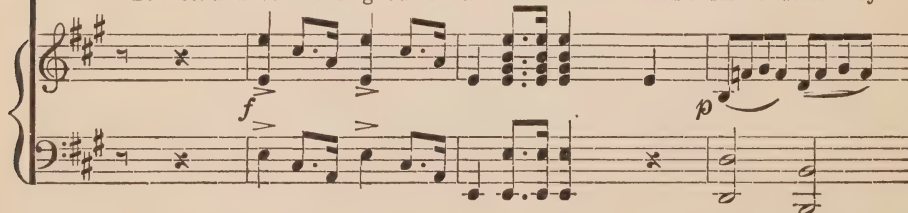


Your chil-dren, wives and grandsires ho-a-ry, Behold their tears and hear their cries,
The dogs of war, let loose are howl-ing, And lo! our walls and ci - ties blaze,
Their thirst of gold and power un-bounded, To mete and vend the light and air,



Be-hold their tears and hear their cries ;
And lo ! our walls and ci - ties blaze.
To mete and vend the light and air

Shall hateful ty-rants mis-chief-
And shall we base-ly view the
Like beasts of bur-den would they



breeding, With hire-ling host, a ruf - fian-band, Af-fright and des-o-late the
 ruin, While lawless force with guilt-y stride, Spreads des-o - la-tion far and
 load us Like Gods, would bid their slaves a - dore ; But man is man and who is

land, While peace and lib-er-ty lie bleeding? To arms, . . to arms, ye brave,
 wide, With crime and blood his hands embro-ing. To arms, . . to arms, ye brave,
 more, Then shall they longer lash and goad us ? To arms, . . to arms, ye brave,

Th'a - veng - ing sword un-sheath ! March on ! March on !

sf

All hearts re-solved On vic - to-ry or death. March on! march

sf *f*

This musical system features a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a *sf* (sforzando) dynamic marking. The lyrics 'All hearts re-solved' are aligned under the first four measures, followed by 'On vic - to-ry or death. March on! march' under the remaining measures. The piano accompaniment consists of two staves (treble and bass clef) with a *sf* marking at the start and a *f* (forte) marking later. The piano part includes complex chordal textures and moving lines in both hands.

sf

on! All hearts re-solved On vic - to-ry or death!

sf

This musical system continues the vocal and piano parts. The vocal line has a *sf* marking and the lyrics 'on! All hearts re-solved On vic - to-ry or death!'. The piano accompaniment also features a *sf* marking. The system concludes with a double bar line.

4 O Liberty! can Man resign thee?

Once having felt thy gen'rous flame,
Can dungeons, bolts, and bars confine
thee?

||: Or whips thy noble spirit tame? :||
Too long the world has wept bewailing
That falsehood's dagger tyrants wield,
But freedom is our sword and shield,
And all their arts are unavailing.

To arms, etc.

5 May patriot love and friendship glowing

Still be the aim to which we aspire.

May each spirit ever be lighted

||: With the flame they both can inspire.:||

All may be won; be but united,
Our foes we will crush 'neath our feet;
No more then Frenchmen will repeat
That dread cry which hath our land
affrighted!

To arms, etc.

THE HARDY NORSEMAN

Norse National Song

Risoluto. f

1. The hardy Norseman's house of yore Was on the foaming wave! And there he gather'd
2. What tho' our pow'r be weaker now Than it was wont to be, When boldly forth our

Risoluto.

f *p*

bright re-noun, The bravest of the brave. Oh! ne'er should we for-get our sires, Wher-
fathers sail'd, And conquer'd Nor-man-die! We still may sing their deeds of fame In

f *p*

cresc. *f*

ev - er we may be; They bravely won a gallant name And rul'd the stormy sea.
thrilling har-mo - ny; For they did win a gallant name And rul'd the stormy sea.

cresc. *f*

MOTHER DEAR

Andante. p

There's naught I love so ten - der - ly As you my moth - er

Andante.

p

cresc.

dear, And tho'ts of you they bring to me The thoughts of God more

cresc.

p cresc.

near. I love Him for the gift He gave, A gift I'd keep al -

p cresc.

p

way, The dear - est moth - er in the world; She grows more dear each day.

p

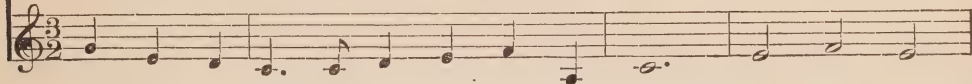
LEAD, KINDLY LIGHT

J. H. NEWMAN

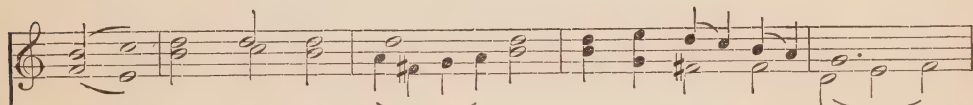
J. B. DYKES



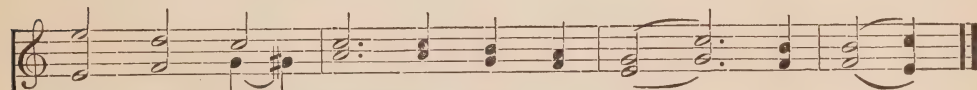
1. Lead, kind - ly light, a - mid th'en - circ - ling gloom, Lead thou me
2. I was not ev - er thus, nor pray'd that thou Shouldst lead me
3. So long thy pow'r has blest me, sure it still Will lead me



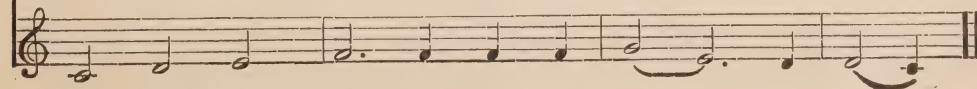
on; The night is dark, and I am far from home, Lead thou me
 on; I loved to choose and see my path; but now Lead thou me
 on O'er moor and fen, o'er crag and tor - rent, till The night is



on. Keep thou my feet; . . I do not ask to see . . .
 on. I loved the gar - ish day and, spite of fears, . .
 gone; And with the morn . . those an - gel fac - es smile, . .



The dis - tant scene, one step e - nough . for me . .
 Pride rul'd my will: re - mem - ber not . . past years.
 Which I have lov'd long since, and lost . . a - while.



2

4/4

4/4

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 4/4 time. The melody is in the Treble clef, and the bass line is in the Bass clef. The key signature is one flat (B-flat). The score includes a repeat sign at the end of the first line and a double bar line at the end of the second line. The tempo is marked 'Allegretto'.

3

4/4

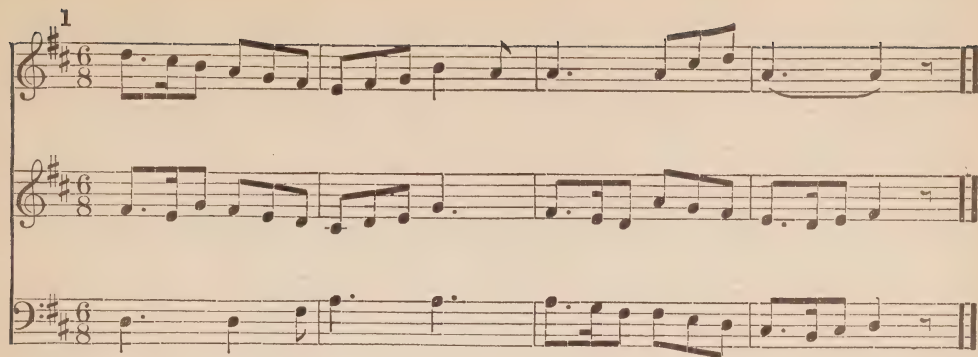
4/4

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a 4/4 time signature. The key signature is one flat (B-flat). The melody is written in the treble staff, and the bass line is written in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line consists of a series of eighth and sixteenth notes, with some rests. The score ends with a double bar line and a repeat sign.

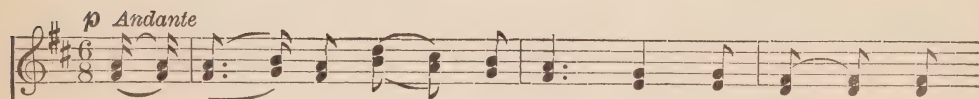
A musical score for the song "The Rose Tree". The score is written for two staves: a treble staff (top) and a bass staff (bottom). The key signature is one flat (B-flat), and the time signature is 3/4. The treble staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef and a key signature of one flat. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a double bar line and two repeat signs. The accompaniment consists of a series of eighth and sixteenth notes, with a final measure containing a double bar line and two repeat signs. The score is printed on a single page with a light blue background.

6

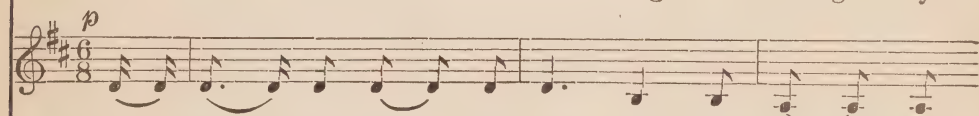
Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. It begins with a whole rest, followed by a half rest, then a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, and a quarter note G4. The bottom staff is in bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. It begins with a quarter note G2, a quarter note A2, a quarter note B-flat2, a quarter note C3, a quarter note B-flat2, a quarter note A2, a quarter note G2, and a quarter note F2. The piece ends with a double bar line.



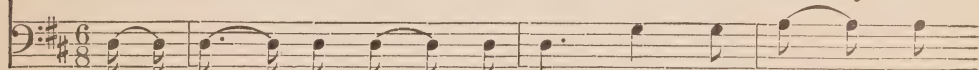
LORELEY



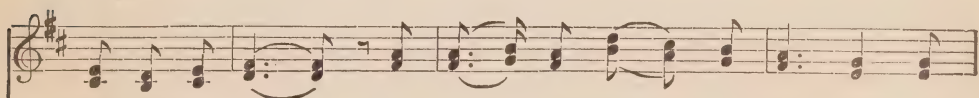
1. I know not what spell doth bind me, That I am so
2. The lov - li - est maid-en is sit - ting So strange - ly



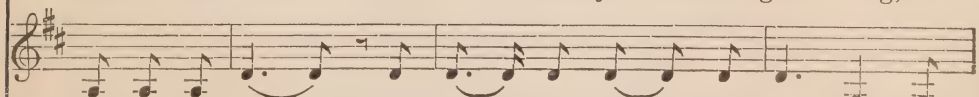
3. In his skiff the be - wil - dered boat - man Is lured by the



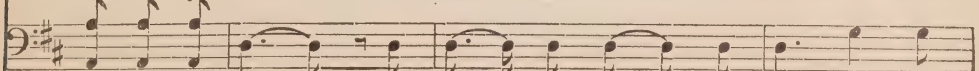
(1.) I know not what spell doth bind me, That I am so



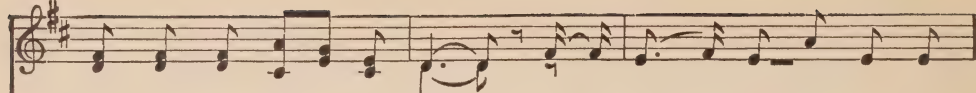
pen-sive to - day, But out of the past an old leg - end Is
beau-ti - ful there, Her won - drous jew - els are glis - t'ning, She



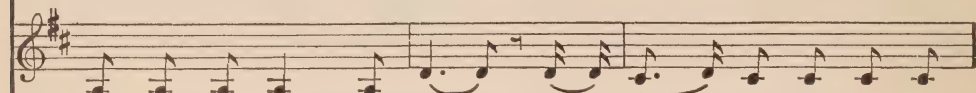
mel - o - dy's flow; He sees not the treach-'rous break - ers That



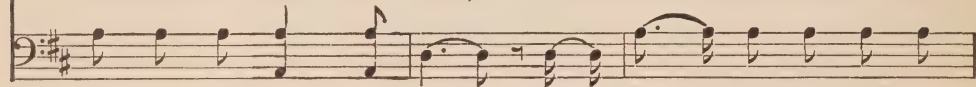
pen-sive to - day, But out of the past an old leg - end Is



haunt-ing me with its lay; The air . is cool in the
combs her bright gold - en hair; With a gold - en comb she doth



men - ace his bark be - low; And soon will the waves o - ver -



haunt-ing me with its lay; . The air . . is cool in the



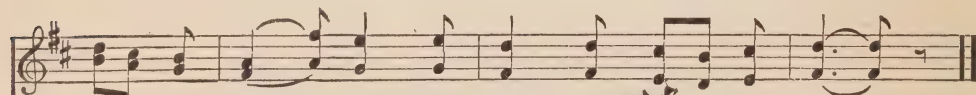
twi - light, The Rhine flows calm - ly by, . The moun - tain
comb it, A song so wild she sings; Some mys - tic



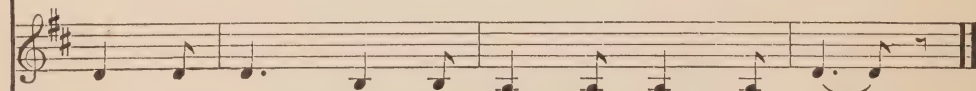
whelm him Be - neath the cur - rent strong; For fa - tal



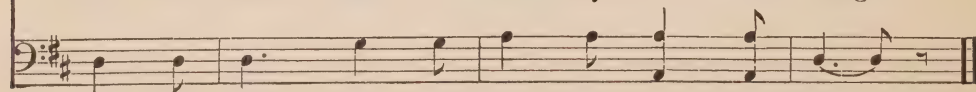
twi - light, The Rhine flows calm - ly by, . . The moun - tain



tops are glow - ing, A - gainst the eve - ning sky.
power is breath - ing In ev - 'ry tone that rings.



to the charmed one Is Lore - ley's si - ren song.



tops are glow - ing A - gainst the eve - ning sky.

1

Exercise 1 consists of two staves in 4/4 time. The treble staff begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, and G5. The bass staff begins with a quarter rest, followed by eighth notes G3, A3, B3, C4, D4, E4, F4, and G4. Both staves end with a double bar line and a repeat sign.

2

Exercise 2 consists of two staves in 4/4 time. The treble staff begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, and G5. The bass staff begins with a quarter rest, followed by eighth notes G3, A3, B3, C4, D4, E4, F4, and G4. Both staves end with a double bar line and a repeat sign.

3

Exercise 3 consists of two staves in 6/8 time. The treble staff begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, and G5. The bass staff begins with a quarter rest, followed by eighth notes G3, A3, B3, C4, D4, E4, F4, and G4. Both staves end with a double bar line and a repeat sign.

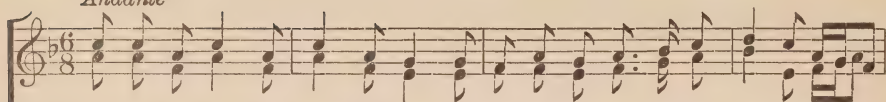
4

Exercise 4 consists of two staves in 3/4 time. The treble staff begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, and G5. The bass staff begins with a quarter rest, followed by eighth notes G3, A3, B3, C4, D4, E4, F4, and G4. Both staves end with a double bar line and a repeat sign.

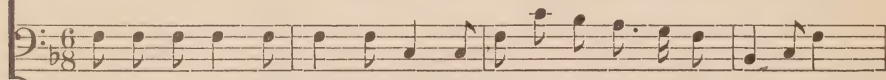
Exercise 5 consists of two staves in 3/4 time. The treble staff begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, and G5. The bass staff begins with a quarter rest, followed by eighth notes G3, A3, B3, C4, D4, E4, F4, and G4. Both staves end with a double bar line and a repeat sign.

A CANADIAN BOAT SONG

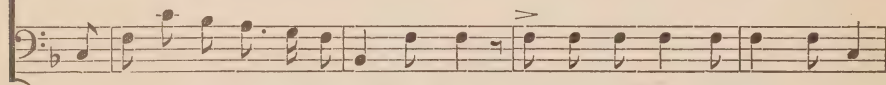
THOMAS MOORE

Andante

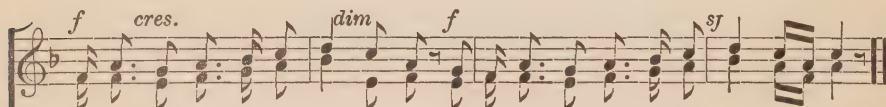
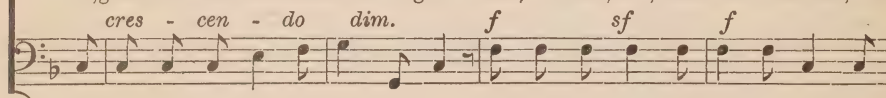
1. Faint-ly as tolls the eve-ning chime, Our voices keep tune and our oars keep time,
2. Why should we yet our sail un-furl? There is not a breath the blue waves to curl,
3. Ot - ta - wa tide! This trembling moon Shall see us float o - ver thy sur - ges soon,



Our voi - ces keep tune and our oars keep time, Soon as the woods on shore look dim,
There is not a breath the blue waves to curl, But when the wind blows off the shore,
Shall see us float o - ver thy sur - ges soon. Saint of this green isle, hear our pray'r,



We'll sing at St. Ann's our part-ing hymn. Row, brothers, row, the stream runs fast, The
Oh, sweet-ly we'll rest our wea - ry oar. Row, brothers, row, the stream runs fast, The
Oh, grant us cool heav'ns and fav'ring air. Row, brothers, row, the stream runs fast, The



ra-pids are near and the daylight's past, The rapids are near and the daylight's past.

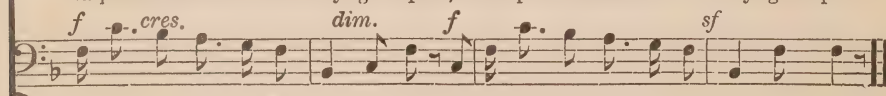
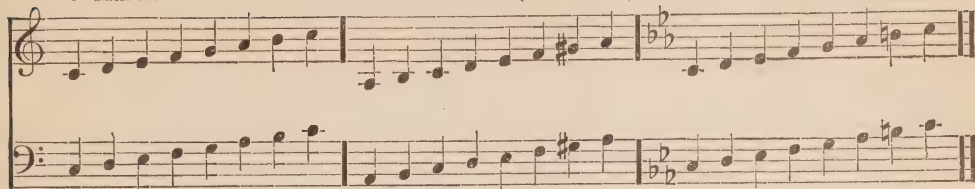


TABLE OF THE KEYS

C MAJOR

RELATIVE MINOR (HARMONIC)

TONIC MINOR (HARMONIC)



G

REL.

TON.

F

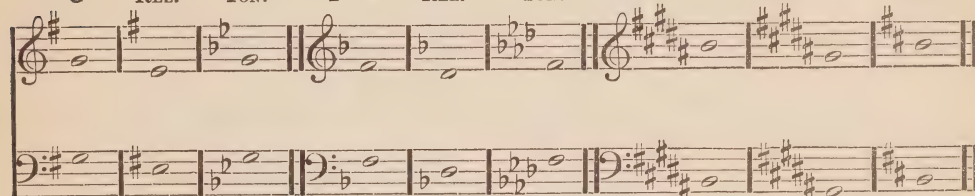
REL.

TON.

B

REL.

TON.



D

REL.

TON.

B-flat

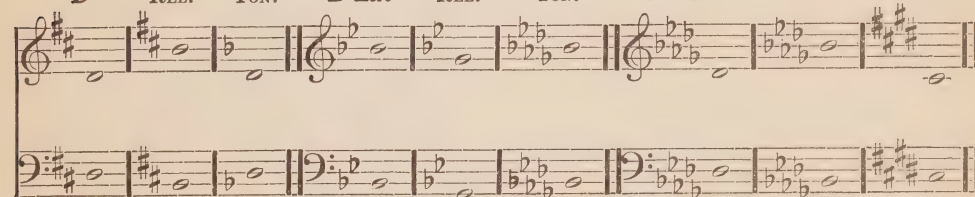
REL.

TON.

D-flat

REL.

TON.



A

REL.

TON.

E-flat

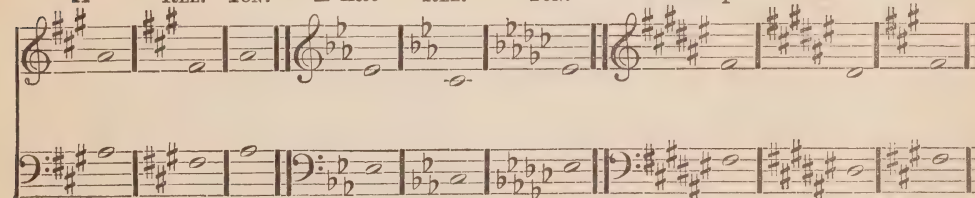
REL.

TON.

F-sharp

REL.

TON.



E

REL.

TON.

A-flat

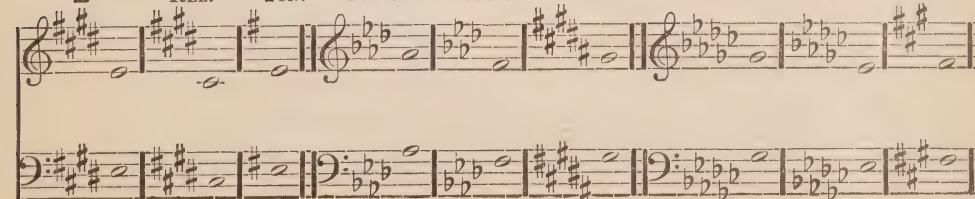
REL.

TON.

G-flat





REL.

TON.



BRIEF GLOSSARY OF MUSICAL TERMS

(In the pronunciation-key, *a* is short *ah*, never *a* as in *at*; *o* is short *oh*; *oo* and *ay* are also short, like *oo* in "foot" and *ai* in "gaily." Common abbreviations are in brackets.)

- Accelerando** [accel.] (*at-tchay-lay-rah'n'do*), accelerating.
- Adagio** (*a-da'djo*), leisurely, slowly.
- Ad libitum** (*ad lee'bee-toom*), not in strict time.
- Al** or **Alla** (*al* or *ala*), to, or in: as *Alla marcia* (*mar'tchee-a*), in the style of a march; *al fine*, to the end.
- Allegretto** (*a-lay-gray'to*), joyfully.
- Allegro** (*a-lay'gro*), gaily, mirthfully, rapidly.
- Andante** (*an-dan'tay*), rather slowly.
- Andantino** (*an-dan-tee'no*), diminutive of *Andante*; faster than *Andante*.
- Animando** (*a-nee-mahn'do*), growing more animated.
- Animato** (*a-nee-ma'to*), with life and spirit.
- A tempo** (*a taym'po*), in time, at regular speed.
- Ben** (*bayn*), well, very.
- Cantabile** (*can-ta'bee-lay*), in a song style.
- Coda** (*ko'da*), a concluding section.
- Con**, with: as *Con fuoco* (*fwo'ko*), with fire.
- Crescendo**, [cres. or cresc.] (*cray-shayn'do*), gradually increasing in tone-power. 
- Da capo**, [D. C.] (*da ca'po*), return to the beginning.
- Dal segno**, [D. S.] (*dahl say'nyo*), return to the sign.
- Diminuendo**, [dim.] (*dee-mee-noo-ayn'do*), gradually diminishing in tone-power. 
- Dolce** (*dawl'tshay*), softly, sweetly.
- E** (*ay*), **ed** (*ayd*), and.
- Espressivo** (*ay-spray-see'vo*), **con espressione** (*ay-spray-see-oh'nay*), with expression.
- Fermata** (*fair-ma'ta*), a hold-sign. 
- Finale** (*fee-na'lay*), last movement of a work.
- Fine** (*fee'ney*), end.
- Forte**, [f] (*fohr'tay*), loud.
- Fortissimo**, [ff] (*fohr-tee'see-mo*), very loud.
- Giojoso** (*djo-yo'so*), joyously.
- Grandioso** (*gran-dee-o'so*), grandly.
- Grave** (*gra'vay*), gravely, very slowly.
- Grazioso** (*gra-tsee-o'so*), gracefully.
- Largamente** (*lar-ga-mayn'tay*), in broad style.
- Largo** (*lar'go*), broad, large.
- Legato** (*lay-ga'to*), connected, smoothly.
- Leggiero** (*lay-djay-ro*), lightly.
- Lento** (*layn'to*), slowly.
- Ma** (*ma*), but: *ma non troppo*, but not too much.
- Maestoso** (*ma-ays-to'so*), majestic, grand.
- Marcato** (*mar-ka'to*), well marked.
- Meno** (*may'no*), less.
- Mezzo** (*may'dzo*), medium, half.
- Mezzo forte**, [mf] (*may'dzo for'tay*), medium loud.
- Mezzo piano**, [mp] (*may'dzo pee-a'no*), medium soft.
- Moderato** (*maw-day-ra'to*), moderately.
- Molto** (*mohl'to*), very, much.
- Mosso** (*mos'so*), moved, quicker, with more life.
- Moto** (*moh'to*), movement, motion.
- Non** (*non*), not.
- Opus**, [Op.] (*o'poos*), work: as *Op. 25*.
- Pedale** (*pay-da'lay*), pedal.
- Pianissimo**, pp (*pee-a-nee'see-mo*), very softly.
- Piano**, p (*pee-a'no*), softly.
- Piu** (*pee-oo*), more.
- Poco** (*po'ko*), **un poco**, a little.
- Poco a poco** (*po'ko a po'ko*), little by little.
- Presto** (*pray'sto*), quickly.
- Quasi** (*kwa'see*), like, somewhat.
- Rallentando**, [rall.] (*rah-layn-tan'do*), gradually slackening in speed.
- Ritardando**, [rit.] (*ree-tar-dan'do*), with gradual decrease in speed and force.
- Scherzando** (*skair-tzan'do*), playfully.
- Semplice** (*saym-plee'tchay*), simply.
- Sempre** (*saym'pray*), always, still, continuously.
- Senza** (*sayn'tza*), without.
- Sforzando**, [sf or sfz] (*sfor-tzan'do*), forced, strongly accented. 
- Sostenuto** (*sos-tay-noo'to*), sustained, in a connected manner.
- Sotto voce** (*saw'to vo'tchay*), in an under-tone, or in subdued voice.
- Staccato** (*sta-ka'to*), separated, not *legato*.
- Stringendo** (*streen-djayn'do*), increasing in speed and intensity.
- Tempo primo** (*taym'po pree'mo*), time or speed as at the beginning of the piece.
- Tranquillo** (*tran-kwee'lo*), tranquilly, peacefully.
- Troppo** (*traw'po*), too much.
- Un** (*oon*), a, one.
- Vivace** (*vee-va'tchay*), vivaciously.
- Voce** (*vo'tchay*), voice.

RUDIMENTARY FACTS OF MUSIC

(Adapted for study by pupils of Grammar Schools)

NOTATION

The elements of music are **TONE** and **RHYTHM**.

A Musical **TONE** has *Pitch*, *Duration*, *Force* and *Quality*, each of which has its appropriate means of notation.

The means of indicating (notating) **PITCH** are:

THE **STAFF**,— five lines, with the spaces which they make;

LEGER LINES (or **ADDED LINES**) with their spaces;

CLEFS, which, by indicating the pitch-meaning of one line, show the meaning of all the lines and spaces of a staff;

LETTERS, which give definite pitch-names to all tones;

SHARPS, **FLATS**, and **NATURALS** (**CANCELS**) which modify the pitch-meaning of lines, spaces and letters;

BRACES, which, by joining staves, determine the pitch of any number of parts (or instruments) performing together.

The musical features of **PITCH** are embodied in:

SCALES, which associate tones in series in definite relations to one another;

KEYS, which associate each scale with a tone of definite pitch, called the *Key-Tone* (or *Key-Note*);

MODES, which determine the melodic and harmonic character of a composition;

CHROMATICS, which modify and vary the character of Scales, Keys, and Modes.

The means of indicating **DURATION** are:

NOTES, which, while calling for tones of definite pitch, show the relative lengths of tones;

RESTS, which show the relative lengths of silences;

METRONOME-MARKS, which show the exact time-values of notes and rests.

The musical features of **DURATION** are recorded in:

TERMS and **SIGNS** of speed and of variations in speed (*See Glossary*).

The means of indicating **FORCE** are:

TERMS and **SIGNS** of force and of variations in force (*See Glossary*).

The musical features of **FORCE** are embodied chiefly in **RHYTHM**. **Rhythm** is indicated by

BARs, which show the place of the regularly recurring principal rhythmic accent; or, in other words, by

MEASURES, which comprise the note-groups between the bars. Each measure thus represents one of the symmetrical rhythm-groups of which the whole composition consists.

QUALITY may be indicated in a general way by certain marks of expression; but it is chiefly dependent upon the means (voice or instrument) and method by which the tone is produced.

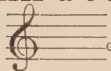
Musical Notation can then definitely record the essential tonal and rhythmical features of any composition. But, as is the case with language, the printed signs leave much to be done by the interpreter.

THE STAFF

Second Line above	Third Space above
First Line above	Second Space above
Fifth Line	Space above
Fourth Line	Fourth Space
Third Line	Third Space
Second Line	Second Space
First Line	First Space
	Space below
First Line below	Second Space below
Second Line below	Third Space below

THE CLEFS

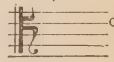
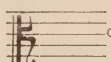
TREBLE or G-CLEF



BASS or F-CLEF



TWO C-CLEFS (rarely used)



The C of the C-Clef is always "Middle C"

THE GREAT STAFF

SHOWING LETTER-NAMES, "MIDDLE C," AND OCTAVE-NAMES

GREAT OCTAVE SMALL OCTAVE ONE-LINED OCTAVE TWO-LINED OCTAVE

THE BRACE

Measure

Bar

Measure

Thick Bar

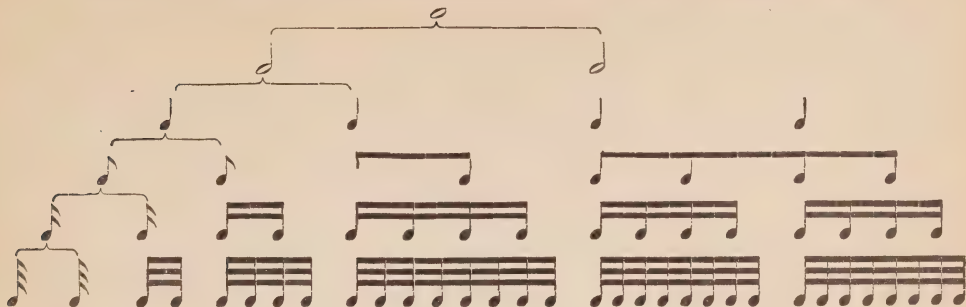
Thick Bar

Double Bar

The F-degree is sharped The B-degree is flatted The dots form a Repeat-Sign A chromatic Sharp

The Thick Bar has several uses beside that indicated above. Its commonest use is to show the close of a musical phrase at the end of a line of text.

TABLE OF NOTE-VALUES, WHOLE NOTE TO THIRTY-SECOND NOTE



This division of every note into two of the next lower denomination is the normal one. The most common of irregular groupings is that of three notes for the time-value of two. This is called a **TRIPLET**, and is marked with a 3.

$$\text{Whole Note} = \text{Quarter Note} \text{ triplet} \quad | \quad \text{Half Note} = \text{Quarter Note} \text{ triplet} \quad | \quad \text{Quarter Note} = \text{Eighth Note triplet} \text{ or } \text{Sixteenth Note triplet} \text{ or } \text{Thirty-second Note triplet} \text{ etc.}$$

A **Dot** after a note prolongs its value by half.

$$\text{Dotted Whole Note} = \text{Whole Note} + \text{Half Note} \quad | \quad \text{Dotted Half Note} = \text{Half Note} + \text{Quarter Note} \quad | \quad \text{Dotted Quarter Note} = \text{Quarter Note} + \text{Eighth Note} \quad | \quad \text{Dotted Eighth Note} = \text{Eighth Note} + \text{Sixteenth Note} \text{ etc.}$$

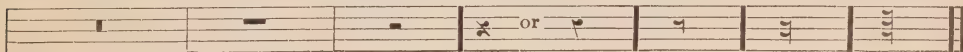
A second dot adds to the total tone-value half the value of the first dot.

$$\text{Dotted Dotted Quarter Note} = \text{Quarter Note} + \text{Eighth Note} + \text{Sixteenth Note} \quad | \quad \text{Dotted Dotted Eighth Note} = \text{Eighth Note} + \text{Sixteenth Note} + \text{Thirty-second Note}$$

RESTS

The signs of silence corresponding to the various notes are:

Dbl. Whole Rest Whole Rest Half-Rest Quarter-Rest 8th-Rest 16th-Rest 32d-Rest



Rests may be dotted like notes. The Whole Rest is generally used for a whole measure of silence, irrespective of the time-signature; but notes conform to exact time-values. The Half-Rest may not be used in 3-4 measure, but the Half-Note may be used. The dotted Half-Note fills a 6-8 measure; but the Half-Rest, with or without a dot, is not used in 6-8 measure.

These and other peculiarities of notation are not of great importance; but it is well for the pupil to observe current usage.

METRONOME-MARK

A **METRONOME-MARK** ($\text{Quarter Note} = 112$) means that the piece is to be performed at such speed that there will be one hundred and twelve quarter-notes to the minute.

MODES, SCALES, KEYS

There are two **MODES**, *Major* and *Minor*.

There is one **MAJOR SCALE**.

There are three **MINOR SCALES**, *Primitive*, *Harmonic*, *Melodic*.

The Primitive Minor Scale is also known as the Normal or Natural Minor Scale.

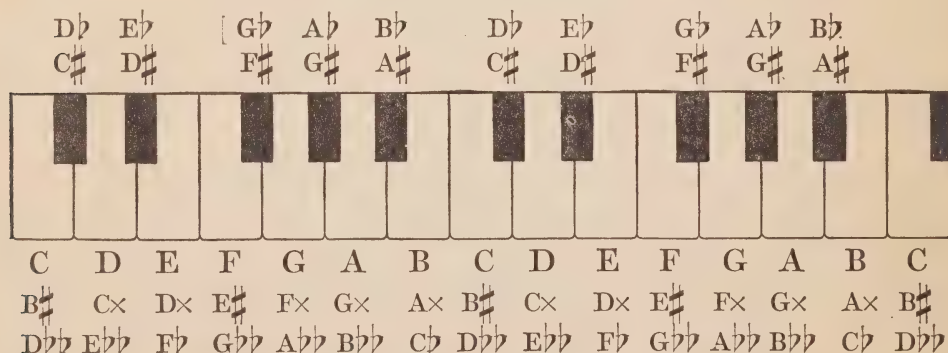
Other scales and modes exist, but are so rarely used that they need not be mentioned.

There are thirteen **KEYS** in each Mode.

Other keys exist; but practical convenience of notation restricts the number to thirteen, and also determines in certain cases the notation of the Key-Tone. For instance, G-sharp, not A-flat, is taken as a Key-Tone in Minor; but A-flat, not G-sharp, is taken as a Key-Tone in Major. In one case (F-sharp and G-flat in Major, D-sharp and E-flat in Minor) the same tone-series is known in different notations.

Staff-Notation was developed primarily for the convenience of players of keyboard instruments like the piano and organ.

Many attempts have been made to perfect and introduce other systems of notation; but the staff-notation has not been superseded. And in perfecting one's understanding of Notation, it is well to refer to the source of it,—the **PIANO KEYBOARD**:



This keyboard shows every pitch-name which any tone can receive in any of the thirteen keys, major or minor, either as a regular (so-called *diatonic*) tone, or as a chromatic tone.

The simplest notation of the Major Scale is from C to C. This involves only white keys of the piano; hence a plain staff, with the proper clef, is suitable for writing music in the key of C major. We have:

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	8
do	re	mi	fa	sol	la	ti	do

The numbers are *Scale-Degrees*. The syllables are the names of these scale-degrees for use in singing. There are so-called *Whole-Steps* between contiguous tones, except between E and F, and B and C, where there are *Half-Steps*. If we wish to form the major scale on any other tone than C, we must keep the whole steps and half-steps uniform with these; for there is but one Major Scale.

We shall find, for instance, beginning at G:

G WHOLE Step to A WHOLE Step to B HALF Step to C WHOLE Step to D WHOLE Step to E WHOLE Step to F# HALF Step to G
or, beginning at E-flat:

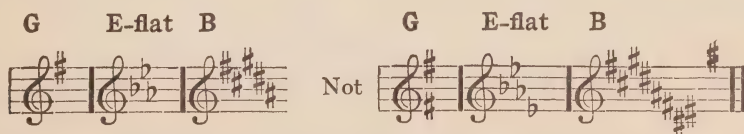
E^b ₁ F ₁ G _½ A^b ₁ B^b ₁ C ₁ D _½ E^b

We see here the need of Sharps and Flats, which are defined in the Section on Chromatics.

In order, then, to write a scale or any composition in G, the sharped F-degree must be used, not the F-degree; and, if E-flat is the key-tone, A-flat and B-flat must be taken as the fourth and fifth scale-degrees.

The notation of these facts of key is embodied in a **KEY-SIGNATURE**, which may be said to put the staff-degrees into the proper condition to notate music in the respective key; for, at the beginning of the piece, it marks as sharped or flatted the appropriate lines or spaces.

But it does not duplicate its information for symmetrical degrees. It selects, in each case, a convenient staff-degree and marks that. Other degrees named by the same letter are understood to be included in the marking. Thus we have, as key-signatures,



By using the keyboard representation, which shows all possible letter-names for every degree (including chromatics) in every scale and key, the pupil can discover why the various keys have their respective signatures.

The Minor Scales, however, not being uniform, cannot be summed up once for all in a key-signature. The Primitive form of the respective scale determines the signature; the variations from this form are recorded by the necessary chromatic signs, which are called **ACCIDENTALS**. The same name is given to chromatic signs which record temporary modifications of any scale-degree in any key, major or minor.

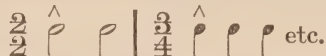
The difference between regular and temporary Accidentals will become clear if one observes the full notation of the Minor Scales in various keys, in **PART ONE** of **BOOK THREE** of the **NORMAL MUSIC COURSE**. Full treatment of this and other matters of Notation is given, in convenient form, on *White's Keyboard Chart*.

TIME-SIGNATURES, MEASURES, ETC.

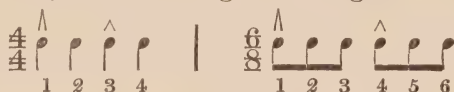
The measure-form is indicated at the beginning of every piece in the form of a fraction, called the **TIME-SIGNATURE**. The numerator expresses the number of beats in each measure; the denominator, the kind (note-value) of beats. $\frac{4}{4}$ is sometimes represented by C ; $\frac{2}{2}$ by C .

Simple measures are those of two or of three beats; others are *Compound*.

Simple measures have but one accent, namely, on the first beat:

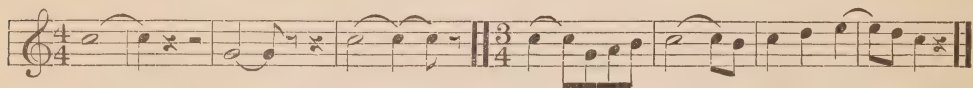


Compound measures are formed of two or three simple measures, and thus have two or more accents, the first being the strongest.



THE TIE, SLUR, HOLD

The **TIE** (—) combines notes of the same pitch in such a manner that they are held as one note of the value of all the notes so joined.



A **SLUR** () connects notes that are to be sung to the same syllable, or are to be phrased together.



A **HOLD** or **FERMATA** () placed either over or under a note or rest approximately doubles its time-value.

SYNCOPIATION

When a tone is sustained from a weak to a strong beat, there is a transfer of accent to the weak beat. The same effect sometimes results from the presence of a rest on the strong beat. There are, then, two common kinds of **SYNCOPIATION**, *Syncopation with Tie* and *Syncopation with Rest*.



Syncopations also occur on subdivisions of the beat, with similar effect.

CHROMATICS

Besides the regular (so-called diatonic) tones of the major and minor scales, there are intermediate tones called CHROMATICS. These are between the regular tones of the scale, except where half-steps occur. For instance: *sharp-4* is a tone between 4 and 5; *flat-7* is a tone between 6 and 7.

A half-step is also called a *semi-tone*, and a whole step a *whole tone*.

A SHARP (♯) causes the line or space on which it stands to represent a pitch a half-step higher than the original pitch. Likewise, a FLAT (♭) means a half-step lower. A NATURAL or CANCEL (♮) annuls the effect of a sharp or a flat.

A DOUBLE-SHARP (× or ×), causes a sharpened line or space to represent a pitch a half-step higher. Likewise, DOUBLE-FLAT (♭♭) causes a flatted staff-degree to represent a pitch a half-step lower. A single sharp or flat is the ordinary cancellation-sign (or restoration-sign) for these. The ♯, ×, ♭, and ♭♭, are *chromatic signs*, and affect only the measure in which they appear.

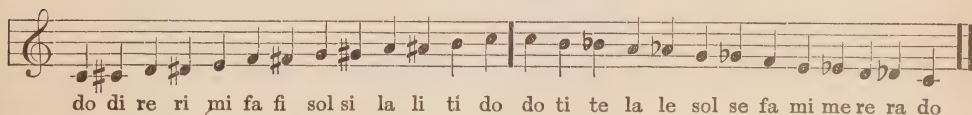
Tones sounding alike but differently named and written (B and C♭, C♯ and D♭) are *Enharmonic Tones*.

THE CHROMATIC SCALE

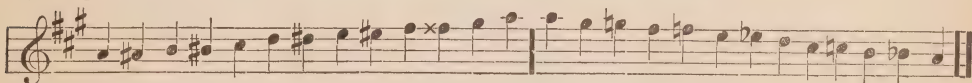
A scale progressing by half-steps is termed a *chromatic scale*.

The ascending Major Chromatic Scale is usually written with sharps, the descending Major Chromatic Scale with flats. Flat-5 (*se*) is a rare scale-degree.

In the key of C, with syllables, the chromatic scale is:



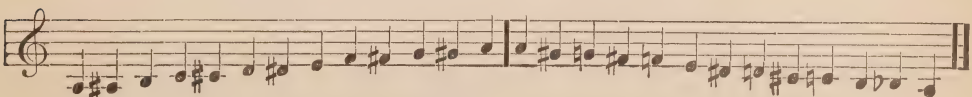
This scale is written uniformly with the above in any key. Thus, in the key of A, it appears:



and in D-flat:



The Minor Chromatic Scale is written:



la li ti do, etc., may serve as syllables.

OUTLINE OF STUDY-MATERIAL, PART TWO

IN GENERAL

Songs and exercises in all major and minor keys, including keys whose signatures have five or six flats or sharps; practical review of all topics earlier treated, and application of the knowledge to music suited to the respective school-year; special attention to study of the minor modes, and to time-problems of all kinds; the study of the fundamental types of syncopation, with ties and with rests, including all those likely to be met in standard vocal music; preliminary study of the bass clef; further observation of terms and marks of expression.

IN DETAIL

ABBREVIATIONS: 134-S means page 134, exercise 8; 157-S means song on page 157

Part Two of the Third Reader is not divided into sections. While the material is carefully graded, there has been no occasion for systematic treatment of individual problems which have already been twice or thrice presented in the foregoing books. An enumeration of the salient features of Part Two, divided somewhat arbitrarily into paragraphs, follows:

The thorough review of the practice of three-part singing in 1 keys with sharps, 129 to 144; in keys with flats, 145 to 165; chromaticization by sharps, 132-4-5, 134-3; by flats, 134-5, 135-1, 136-1; minor effects, 138, 142-3; nine-eight measure, 142-2.

Extended practice with the tie and with slow syncopations, 128-144; easy syncopation in six-eight time, 145-1; three-four and six-eight contrasted, 146; syncopation in dance rhythm, 153-2; accented syncopation, 154-1-2; rests on the first beat of the measure and further studies in syncopation, 154-3-4-5; the triplet in contrast with the divided beat, 157-S.

Song with considerable variety of major and minor mode, 158-S; detailed studies in syncopation, 166-172; the triplet, 174-3, 176-3.

Six-eight and three-four compared and sharply contrasted, 181-1, 182-1; lengthy exercises in syncopation, 182-2; twelve-eight, 182-3; the before-the-beat note and the after-beat note contrasted, 183-S.

Typical passage, with syncopations, from a celebrated work, 185-1; another exercise on the same, 187-1.

Songs and exercises intended to strengthen the sense of key and to give practical experience in modulation, 186 to 209; a minor song with a major ending, 199; songs with optional humming accompaniment, 201, 205; two-part song with a typical change of key and change of signature, 210.

Exercises to develop agility, 209-1, 211-2, 218-2; a ballad part-song, 216.

Keys with signature of five or six flats or sharps, 212 to 224; identity of the keys of G-flat and F-sharp, 220-1; minor exercises, 218-1, 222-2, 224-2 (showing the identity of D-sharp minor and E-flat minor), 224-3; a celebrated oratorio number, 228.

Devotional and patriotic songs, 231 to 238; standard selections (including one foreign patriotic song) arranged in three parts.

The bass clef, 239 to 244; simple exercises, 239, 242; part-songs with easy bass, 240, 243.

For reference and careful study: Table of the Keys, 245; Brief Glossary of Musical Terms, 246; Rudimentary Facts of Music, adapted for study in Grammar Grades, 247 to 253.

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